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THE ILLUSTRATED LONDON NEWS



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Great British Companies: Carol Kennedy on Trusthouse Forte

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THE ILLUSTRATED LONDON NEWS

Number 7044 Volume 273 July 1985



The changing hub of London: portrait of Piccadilly.

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Golf reaches new heights in Japan.



Selected great painting: Velazquez's *Lady with a Fan*.

Changing Piccadilly

James Bishop explores London's most celebrated street, and reports on its colourful past and the plans for its future.

Cover illustration: Burlington House, Piccadilly by David Gentleman.

35

Museum of the Year 1985 Award winners

18

Photographs of this year's winner, the Burrell Collection, Glasgow, and details of winners of the other awards.

New cinema in Paris

20

The remarkable near-spherical Geode cinema in Paris, photographed by Andrew Salter.

Encounters

21

Roger Berthoud meets June Goodfield, an eye-witness of the fight against lethal diseases in developing countries; Malcolm Rifkind, Minister of State at the Foreign Office; and Commander Anthony Rabbit, retiring Master of the Tower Bridge.

Lessons from the Falklands

27

John Winton describes how the Navy has been improving its equipment since the casualties in the Falklands War demonstrated its inadequacies.

Tokyo goes golf-crazy

32

Keith Bernstein's photographs of Japanese golfers, driving and putting on the roof-tops and high-rise ranges of Tokyo.

The world's greatest paintings

43

In the second of three stages in the quest for the world's greatest paintings, Edward Lucie-Smith discusses the artists and schools most favoured by the ILN's panel of art experts and enthusiasts. The paintings chosen by some of them are listed or illustrated, and there is a competition on page 71 to guess which painting had the most votes.

Great British Companies, 8

54

Carol Kennedy investigates Trusthouse Forte, Lord Forte's hotel and catering empire which has diverse, worldwide interests.

London Theatres by Paul Hogarth

59

12: The Apollo Theatre

The last in a series of specially commissioned watercolours.

London Notebook by Martin Gilbert

7

For the record

8

Window on the world

9

Motoring: Stuart Marshall on the new Bentleys

63

Archaeology: Evidence of Peel Castle's Viking invasion by David Freke

64

Travel: Oz at first sight by Ursula Robertshaw

66

For collectors: Investing in a good cause by Ursula Robertshaw

70

The sky at night: Patrick Moore on the rills of the Moon

71

ILN's World's Greatest Painting competition

71

Books: Reviews by Robert Blake, Sally Emerson and James Bishop

72

Chess: A game in Spain by John Nunn

74

Bridge: Double acts by Jack Marx

75

BRIEFING

Everything you need to know about entertainment and events in and around London: Calendar of the month's highlights (77), Theatre (78), Cinema (80), Classical Music (82), Opera (83), Ballet (83), Popular Music (84), Sport (84), London Miscellany (85), Exhibitions (86), Restaurants (88), Hotels (89), Out of town (90).

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It is now a year since the 40th anniversary of D-Day, with its myriad celebrations. There was some talk during last year's festivities of the "courtesy" of leaving out the Russians as co-celebrants. Nevertheless, it seemed logical to leave them out; after all the Red Army was fighting its own war, far away to the east. Documents in the British Archives at Kew reveal, however, a direct Russian link with D-Day which certainly merits a Soviet presence at any future celebrations.

As a result of a special Anglo-American mission to Moscow, the Soviet authorities agreed to support, in full, the D-Day deception plan. Known as operation "Bodyguard", it was a deception which involved considerable Soviet participation. First, the Red Army would postpone its summer offensive until *after* D-Day, in order to confuse the Germans (as it did) as to where the heavier of the two offensives would fall—in east or west.

The Soviet authorities also agreed to set up a series of bogus military and communication moves designed to give the Germans the impression that London and Moscow were planning a major Anglo-Soviet amphibious landing in Norway. The aim of these moves was to make the Germans fear an imminent British assault on Germany itself, using Norway as a springboard for a rapid march through neutral Sweden followed by an attack on Denmark: a sort of "Narvik" in reverse, with an Anglo-Soviet army pouring across the Kiel canal for the shortest of all journeys from any German frontier to Berlin.

A third deception which the Soviets agreed to carry out on Britain's behalf was to seem to be preparing a large-scale amphibious landing against the Black Sea coast of Rumania and Bulgaria, then under German control, forcing the Germans to divert forces from both the eastern front and from the Channel coast.

All this was agreed upon in Moscow and carried out to the letter by the Russians. Yet somehow, even today, more than 40 years on, this high point of Anglo-Soviet strategic co-operation is virtually unknown.

An area of British help for Russia, a clandestine one, took place in the German-occupied Channel Islands, where local resistance leaders managed to make contact with Russian teenagers seized in the Ukraine, and employed as

slave labourers on the Island's fortifications. More than 8,000 Soviet labourers had been deported to camps on the Islands. Hundreds perished.

The help given by the Channel Islanders to these Russian slave labourers was honoured on June 4 at the Soviet embassy in London, when Soviet commemorative medals were given to six Britons who had been involved in the Anglo-Soviet war effort. At this ceremony, where Denis Healey gave the vote of thanks for Britain, remembrance was also made of the bravery of those who manned the northern convoys to Murmansk and Archangel. One of those receiving a medal was Jim Slater, General Secretary of the National Union of Seamen, himself a survivor of the "northern" convoy run.

During his remarks, Jim Slater made a passionate reference to the suffering of the British merchant seamen, and to their "longest war" of all which, he pointed out, had lasted from September 3, 1939, to May 8, 1945, without respite. "Of every three who set out," Slater recalled, "only two returned." In all, 30,248 British merchant seamen lost their lives in the line of duty during those five and a half years. In addition 50,758 sailors were killed. Other British victims included 60,595 civilian victims of Blitz and V bombs, 69,606 Royal Air Force pilots and flying crew, and, on land, 144,079 soldiers. The American armed forces' losses were slightly in excess of 150,000. By contrast 20 million Soviet citizens died, military and civilian, of whom four million were prisoners-of-war killed by their captors after being taken into captivity.

Prime Ministers' travels

Interest in historical facts is as much a creature of fashion as are political issues. Recently the cry went up (I heard it myself from one fairly senior Conservative back-bencher a month ago) that Mrs Thatcher does "too much travelling" overseas. How ironic that Stanley Baldwin used to be criticized for not travelling enough. His "crime" in the eyes of his contemporary critics, was to go each year to the tranquil peace of Aix-les-Bains, but to decline whenever possible the hard work of conferences and "summits". It was a matter of ribald criticism in those days, now 60 years ago, that a British Prime Minister

would travel through Paris on his way to the mountains, and back again, yet not pay even a private courtesy call on his French opposite number.

Other Prime Ministers were more mobile. The list of conferences attended by Lloyd George read like a European travel brochure: San Remo, Cannes, Genoa, not to speak of Paris and Versailles. Churchill travelled tens of thousands of miles, often in rough-and-tumble conditions, to the wartime conferences, and then, when the war was over, set off again to the cities and towns where he expounded his plans for a peaceful post-war world, as at Zürich and The Hague, or for vigilance in a divided world, as at Fulton, Missouri.

Thanks to an early penchant for travel on the part of politicians, the first regular London to Paris air service was inaugurated in 1919, to enable Churchill, Lloyd George and their Cabinet colleagues to be all the more swiftly at the Elysée Palace or the Quai d'Orsay.

All his life Churchill loved travelling, and absorbed the experiences of travel. In 1909 he was the guest of the Kaiser at German army manoeuvres. On that occasion he wrote to his wife: "Much as war attracts me and fascinates my mind with its tremendous situations—I feel more deeply every year—and can measure the feeling here in the midst of arms—what *vile and wicked folly and barbarism it all is*."

In 1913 the Prime Minister H. H. Asquith was taken by Churchill, on board the Admiralty yacht, for a tour of British naval bases in the Mediterranean. Looking back on this journey Churchill used to remark wryly that in the 40 days which they spent together on board ship Asquith talked politics only once. Our present Prime Minister does not, one suspects, follow this Asquithian pattern.

One journey Mrs Thatcher has not yet made as Prime Minister is to Jerusalem, though perhaps the recent visit of Israel's Foreign Minister to London may have prompted an invitation. Jerusalem is a city which has a long tradition of British visitors, pilgrims, politicians and princes. In 1925 Lord Balfour (of the Balfour Declaration) went there to declare open the doors of the Hebrew University, which has just celebrated its 60th anniversary. In 1942 Anthony Eden was there to examine Britain's defences, in the event of a German swoop southwards through

Turkey towards the Suez Canal. In the last century two royal visitors made their way to the city: the future King Edward VII (then aged 22) and, 30 years later, the future King George V (then aged 16). Both princes were shown the Holy Sites, Prince George being somewhat put out to discover, after such an adventurous journey, that the door of the Garden of Gethsemane was locked, and no key to be found. Churchill, visiting Jerusalem in 1921, was more fortunate: he not only gazed on the Holy Sites to his heart's content, but painted them.

Churchill plaques

On a final Churchill note, as a Londoner myself, I have always felt that blue plaques could be set up on a few more of his various London abodes. His residence from 1945 to 1965, at 28 Hyde Park Gate, recently received its plaque, in the presence of, among others, his daughter Mary Soames, a former Prime Minister, Harold Macmillan, and the Soviet Ambassador, Victor Popov. Another blue plaque adorns the wall of the site of his home in Sussex Square, near Paddington, the house itself having been destroyed in the Blitz, and there is a third at 33 Eccleston Square, where he lived before the First World War. Later it was the headquarters of the Labour Party.

But this leaves us with no blue plaque on several other of his homes, among them the houses in St James's Place and Charles Street, where he lived with his parents as a child, his bachelor flat at 105 Mount Street, where he lived when crossing from the Conservative to the Liberal benches, and 41 Cromwell Road, from whose portals he left London in November, 1915, for the trenches of the Western Front. Expecting to be killed, as well he might have been, by a German shell, Churchill wrote to his wife, of the effect of his death, describing it as "a good ending to a chequered life"—he was then 41 years old—"a final gift, unvalued, to an ungrateful country, an impoverishment of the war-making power of Britain which no one would ever know or measure or mourn".

MARTIN GILBERT

The next volume of Martin Gilbert's biography of Churchill, Road to Victory (1941-45), will be published by Heinemann early next year.

Monday, May 13

An inquiry into the Bradford football stadium fire, to be headed by Mr Justice Popplewell, was ordered by the Home Secretary.

Lloyd's of London faced underwriting losses of £130 million over the years 1979 to 1984. Individual private investors were called upon to meet the claims. Accountants Price Waterhouse were appointed by a steering committee to investigate the scale of losses.

Tuesday, May 14

The American Secretary of State George Shultz and the Soviet Foreign Minister Andrei Gromyko had a six-hour meeting in Vienna for preliminary talks about a Reagan-Gorbachev summit later in the year. No date was fixed.

In Philadelphia 11 black radicals who were resisting a police siege were killed after a police helicopter dropped a concussion bomb which started a fire. More than 60 homes in the district were destroyed.

The national executive of the National Union of Mineworkers voted 10-9 to recommend the national conference to remove the moderate leader, Roy Llynk, from office as acting general secretary of the Nottinghamshire miners who had worked during the pit dispute. The Nottinghamshire miners voted overwhelmingly to secede from the union rather than accept the proposed changes in the rule book which would give greatly increased powers to the president and the executive.

Wednesday, May 15

Two policemen were killed when their new Edgley Optica spotter aircraft crashed near Ringwood, Hants, during a trial flight.

Tamil separatist terrorists massacred 146 Sinhalese civilians in Anuradhapura.

Thursday, May 16

The pit deputies union Nacods voted to ban overtime in protest at a new shift system and at alleged breaches by the National Coal Board of agreed procedures for handling pit closures.

Two south Wales miners were jailed for life after having been found guilty of the murder of a taxi driver as he was taking a working miner to his pit last November.

The oldest bones ever found in North America, those of a 225 million-year-old dinosaur, were discovered in Arizona's Painted Desert by a team of palaeontologists from the University of California at Berkeley.

Friday, May 17

Inflation in Britain rose to 6.9 per cent, the highest for two years.

Sinn Fein won 59 out of 566 seats in the Northern Ireland council elections.

At least 48 miners were killed and 22 injured in an explosion in a coal mine on Hokkaido island, Japan. This was the third disaster in Japanese coal mines in 16 months.

Sunday, May 19

The worst bush fires in Florida's history were estimated to have caused more than \$50 million damage, consumed more than 115,000 acres of brush and timberland, burnt at least 150 homes and forced the evacuation of thousands of people. Two fire-fighters were killed while fighting the fires.

Monday, May 20

The National Union of Railways called off a strike on London's Underground after 12 hours when fewer than 6,000 of the union's 15,000 members obeyed the strike instruction. The action had been called without a ballot and had been declared illegal by the High Court.

Four RUC officers were killed by a 1,000 lb bomb exploded by the Provisional IRA near Newry, Co Down, 70 yards from the Irish frontier.

Three Israeli soldiers held prisoner by Palestinians in Lebanon were exchanged in Geneva for 1,000 pro-Palestinian prisoners, including a Japanese terrorist.

Tuesday, May 21

25 football supporters of Cambridge United were sentenced at Old Bailey to terms ranging from five years' imprisonment to five months' youth custody, for a planned attack on Chelsea supporters on February 11, 1984.

The Government rejected the Palumbo plan for a 290-foot-high tower designed by Mies van der Rohe at Mansion House.

In an effort to end the three-month-old teachers' strike the Secretary of State for Education Sir Keith Joseph offered more money in 1986-87 if they agreed to a new contract which would include appraisal of performance. On May 23 talks broke down.

The wreck of an Armada ship, the *Juliana*, which foundered in a storm, was discovered off the coast of Co Sligo, Irish Republic, by Dr Colin Martin of St Andrew's University.

Wednesday, May 22

A massive car bomb killed at least 60 people including 15 children in the Christian sector of Beirut.

Thursday, May 23

The Government approved proposals to build an airport on the former Royal Docks in Newham. It would provide more than 100 flights a day to Paris, Brussels, Frankfurt, Rotterdam, Amsterdam and nine British cities using 50-seat jet prop airliners.

Friday, May 24

The National Coal Board announced a further 2,500 redundancies in the Doncaster coal field.

The death toll in the outbreak of Legionnaires' disease in Stafford rose to 39.

Saturday, May 25

After six days of fierce fighting Shi'ite Amal militiamen and soldiers from the Lebanese army surrounded and besieged Bourj al Barajneh, Sabra and Chatila refugee camps in Beirut.



Casualties were believed to be high and to include many civilians in the battles to try to end Palestinian resistance. Red Cross teams and journalists were excluded from the areas of the camps. Sabra fell on May 31.

More than £50 million of public money was lost in the collapse of the joint British-American executive jet project, Lear Fan, in Northern Ireland.

More than 150 civilian passengers on a train near Takeo, 47 miles south-west of Phnom Penh, were reported to have been killed by Khmer Rouge guerrillas in an intensification of a new terror campaign.

The Emir of Kuwait was slightly injured when a suicide bomber rammed his car in the capital, killing a security guard and a passer-by and injuring 11 other people.

Sunday, May 26

A huge death toll, estimated at 15,000 people, was feared after a 45-foot tidal wave, following a cyclone, hit southern Bangladesh.

33 people were killed and more than 40 injured when an explosion destroyed two tankers after they had collided near La Linea, not far from Gibraltar.

Iraq resumed bombing and missile attacks on Iranian cities. At least 27 people were killed.

Roy Plomley, deviser and presenter of *Desert Island Discs*, died aged 71.

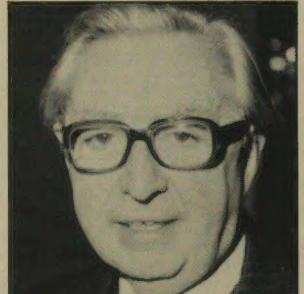
Tuesday, May 28

The European Court of Human Rights in Strasbourg found the British Government guilty of sex discrimination in its immigration policy which refused to allow women to bring in their husbands from abroad.

Tamilis seeking refuge from Sri Lanka were arriving in Britain at a rate of about 100 a day. On May 29 the Government announced that all Sri Lankans would require a visa before entering Britain.

Wednesday, May 29

38 people were killed and 437 injured when Liverpool fans rioted and fought supporters of the Italian team Juventus before the start of the European Cup



Above, the late Roy Plomley, deviser and presenter of *Desert Island Discs*. Top, the late Lord George-Brown, former Foreign Secretary and deputy leader of the Labour Party. Winners of the French Open tennis championships: top left, Chris Lloyd, and, left, Mats Wilander. Top right, the new world featherweight champion, Barry McGuigan of Ireland. Right, winner of the Dunhill Masters golf championship, Lee Trevino of the US.

Final in Brussels. 31 of those who died were Italians. Belgium imposed an indefinite ban on British clubs, the Football Association banned English clubs from European competitions for a year, and the European football governing body, Uefa, banned English clubs from Europe for an indefinite period. The British Government sent £250,000 to begin a disaster fund for the families of those killed.

Five schoolchildren from St Albans, a teacher and the driver were killed when a holiday coach crashed at Ladignan, near Montpellier in France.

Friday, May 31

Unemployment in Britain fell by 31,618 to 3,240,947 in May, but the underlying trend remained upwards.

Saturday, June 1

Police arrested 520 members of a hippy "peace" convoy trying to reach Stonehenge for a banned pop festival.

Over 80 people were killed and hundreds injured in tornadoes which swept through Pennsylvania, Ohio and Ontario.

Meg Beresford was appointed the new general secretary of the Campaign for Nuclear Disarmament.

Sunday, June 2

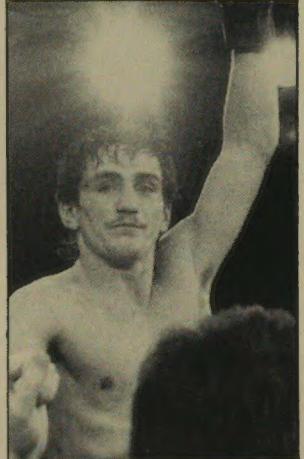
In the Greek general election the Panhellenic Socialist Movement led by the Prime Minister Andreas Papandreou was returned to power.

The Chinese Prime Minister Zhao Ziyang arrived in London for a week-long official visit. Two new agreements, on nuclear and economic co-operation, were signed.

Lord George-Brown, former Foreign Secretary and deputy leader of the Labour Party, died aged 70.

Monday, June 3

The Secretary of State for Social Services Norman Fowler announced an overhaul of the welfare state. Proposals included a phasing out over 15 years of the earnings-related pension scheme; replacement of supplementary benefit by a system of income support; family credits in pay packets for low income working families; and a £500



million cutback in housing benefit.

British Aerospace at Prestwick announced a £45 million order for their Jetstream 31 commuter aircraft.

Tuesday, June 4

The National Coal Board and the pit deputies' union Nacods reached agreement on the review procedure for pit closures and the union ended its three-week overtime ban.

Wednesday, June 5

The Government announced that Stansted would be developed as London's third major airport.

The 9-4 favourite *Slip Anchor*, ridden by the American jockey Steve Cauthen, won the Derby by seven lengths. *Law Society*, ridden by Pat Eddery, was second, *Danister*, with Yves Saint-Martin up, was third.

Thursday, June 6

The Government announced a 7.3 per cent pay award for the Armed Forces, and 5.6 per cent in a staged award for nurses and midwives.

Michael Checkland, 49, was appointed Deputy Director-General of the BBC.

The governing body of football, Fifa, banned all English club football world-wide. The ban would include friendly matches in Scotland, Ireland and Wales.

The National Coal Board announced plans for a new colliery west of Coventry, to employ 1,800 men at full production in 11 years and to produce 3 million tons of coal a year for 50 years.

The death toll in the Bradford football-stand fire rose to 55.

Friday, June 7

British Rail gave its two main unions seven days in which to agree to pay £200,000 compensation for losses incurred by the one-day strike in support of the miners on January 17, otherwise the union would be sued. On June 8 BR announced the ending of its nine-year closed shop agreement.

The British ferry *Norland* was holed below the waterline after having to take avoiding action to prevent collision with a German freighter, the *Sabine*, and hitting a sandbank. All 700 passengers were evacuated safely.

More than 80 people were killed and 200 others feared dead in the Muttur area of Trincomalee, Sri Lanka, after fighting between Tamils and Sinhalese. On June 9 the death toll of Tamils alone was put at over 100, and 150-200 Tamil men under 40 were reported to have been seized by security forces.

The Hong Kong government took over the failed Overseas Trust Bank after share prices recorded their biggest fall for three and a half years.

25 Finnish soldiers serving with the United Nations forces in Lebanon were kidnapped by the Israeli-backed South Lebanese Army which was demanding the return of 11 SLA men alleged to be held by the Shia Amal militia. Four Finns were released on June 8 as a "goodwill gesture".

Saturday, June 8

Barry McGuigan of Ireland won the world featherweight title in West London, when he defeated Eusebio Pedraza of Panama in a unanimous points verdict.

Chris Lloyd won the French Open tennis championship, defeating Martina Navratilova 6-3, 6-7, 7-5. Mats Wilander of Sweden beat Ivan Lendl in the men's final 3-6, 6-4, 6-2, 6-2.

Sunday, June 9

Rauf Denktash, the Turkish Cypriot leader, won a landslide victory in the poll for the presidency of the northern state of Cyprus.

Lee Trevino of the United States won the Dunhill Masters at Woburn Golf and Country Club with an aggregate of 278, 10 under par for the course.



REX FEATURES



REX FEATURES



REX FEATURES

Football tragedy: The violence that has accompanied so many soccer matches in recent years had its inevitable and tragic consequence in Brussels on May 29 when 38 people were killed and more than 450 injured after fighting erupted between fans of Liverpool and the Italian club Juventus before play began in the European cup final. It was a gang of Liverpool supporters who were held to be responsible, for it was they who broke through a fence to rampage into a stand occupied by Juventus fans. Most of the deaths and injuries followed the collapse of a wall, which gave way under the pressure of the retreating crowd. Some of those standing under the wall were crushed, others were trampled to death by people seeking to escape from the stands on to the pitch; 31 of the dead were Italians. In the wake

of the tragedy the Union of European Football Associations imposed an indefinite ban on English clubs competing in Europe, and the International Football Federation extended this to a world-wide ban. In Britain the Prime Minister was quick to acknowledge the responsibility of some Britons for the violence. In a statement to the House of Commons Mrs Thatcher spoke of the nation's profound sympathy for the bereaved and injured, and "the sense of outrage and shame at the behaviour of some of our citizens which led to the tragedy". She also announced measures the Government intended to introduce, including the banning of alcohol on football coaches and in most areas of grounds, and making it an offence to possess containers which could be used as missiles.



ALLSPORT



ALLSPORT

A small contingent of Belgian police confronted the Liverpool fans, top, who were taunting them and Juventus supporters, separated from them in the Heysel Stadium only by an 8-foot-high wire-mesh fence. Some of the Italian fans retaliated, above left, but most of them retreated to the end of the section and were pursued over the fence by the British supporters, above right.



REX FEATURES



REX FEATURES



REX FEATURES



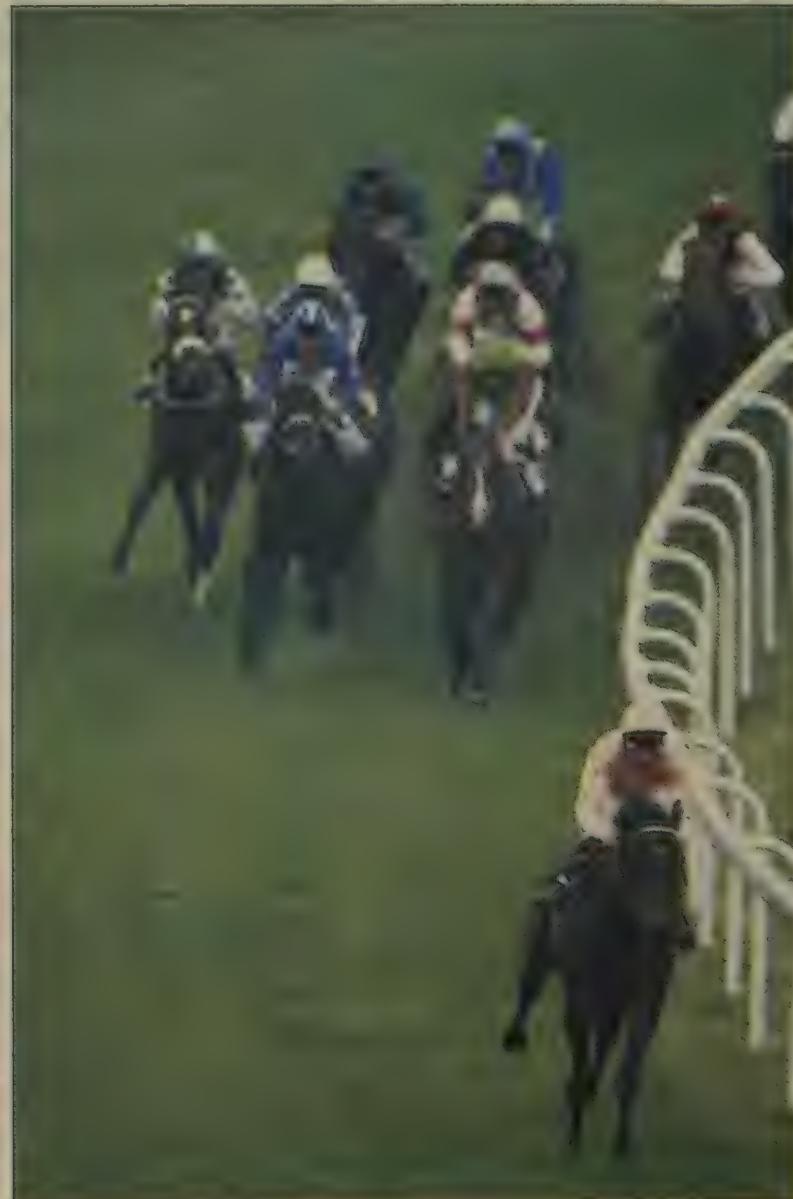
REX FEATURES

Innocent spectators were pushed to the ground and trampled on as the British fans charged in pursuit of the Italians, top. They were forced against the wire barrier, which broke in seconds, left. Suddenly, the high concrete end wall collapsed as fleeing Italian fans climbed on to it, crushing those below. Above, the bodies of some of the 38 who died in the disaster lying outside the stadium.

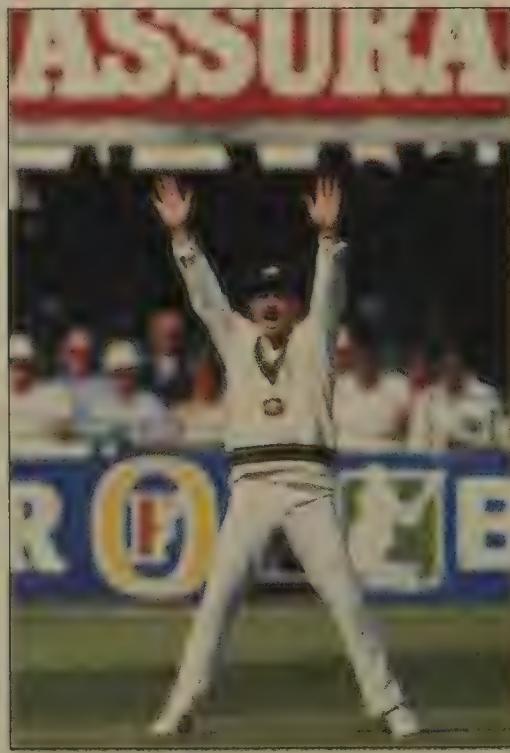
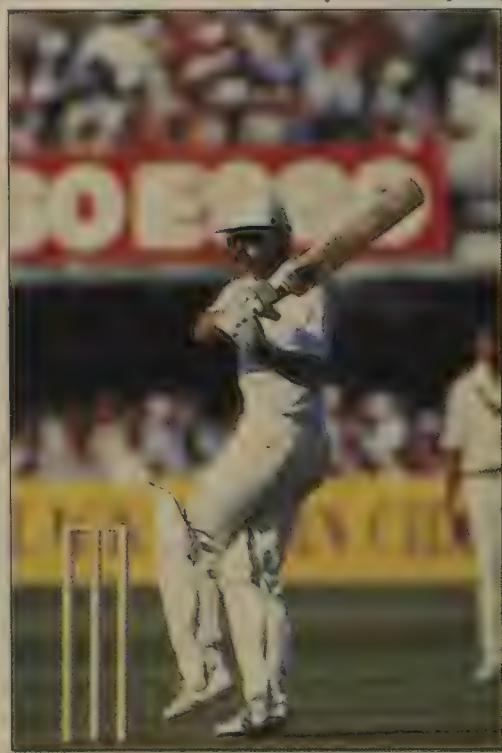
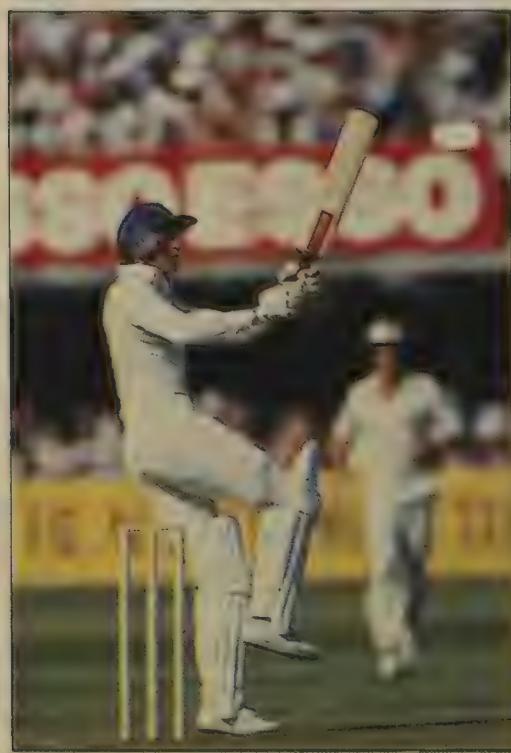
WINDOW ON THE WORLD



Spectacular crash at Monaco: Nelson Piquet in a Brabham-BMW, top (on the right), tried to squeeze past Riccardo Patrese's Alfa Romeo during this year's Monaco Grand Prix. The cars collided and burst into flames but neither driver was hurt.



A winner all the way: *Slip Anchor*, ridden by American Steve Cauthen, won this year's Derby by seven lengths and was ahead at Tattenham Corner, above. It was a Derby first for the jockey who, 3 days later, won the Oaks on *Oh So Sharp*.



Australia's cricket victory: Australia won the series of three one-day Texaco Trophy matches against England. In the last, at Lord's, which England won by eight wickets, England's captain Gower scored a century and Gooch his second of the series. Gooch and the Australian captain, Border, were voted Men of the Series.



Race against the tide: The Duke of Edinburgh successfully led 11 horse-drawn carriages across the treacherous 4 mile stretch of shifting sands in Morecambe Bay, from Silverdale to Grange-over-Sands. On England's north-west coast. The crossing, the first for 130 years, has claimed as many lives.





New royal portraits: These photographs of the Queen and the Duke of Edinburgh were commissioned by the Canadian government and taken by Karsh of Ottawa. In the formal pictures Prince Philip is wearing the full dress uniform of the Royal Canadian Regiment, of which he is Colonel-in-Chief; the Queen is in an aquamarine evening dress to which are pinned the red and white Order of Military Merit (Canada) and the blue and gold Order of Canada.

How the RA's Summer Exhibition is hung

"The toil of months, experience of years
Before the dreaded Council now appears."

So wrote a rejected and dejected contributor to the Royal Academy's Summer Exhibition in 1875. Little has changed since then in the selection process which dashes some hopes while fulfilling others.

The whole complex procedure starts with five *Sending In* days in mid April, which for this year's show, the 217th, yielded 15,006 works from 5,763 artists and architects. Of these, 1,712 works were eventually hung, four out of five artists being disappointed. The hopeful hordes deliver their works to the West Yard of Burlington House, reached via a long alley running between the Museum of Mankind and the Burlington Arcade. The works are placed on trolleys and taken directly into the galleries in a huge lift.

The main selection process takes place over four days in Gallery III, largest of the RA's superb exhibition rooms. It is conducted by the Hanging Committee, consisting of 17 full and associate Royal Academicians (all of whom may send in six works each), presided over by the RA's President, Roger de Grey, and the Senior Hanger, Professor Norman Adams. They sit in a semi-circle, while students from the RA's own art school and some other art students pass the submitted works along in a human chain, in very rapid succession. Large works are rested briefly in front of the judges on an ancient stool, medium-sized works held up, small ones passed around. If three or more members vote in favour by holding a hand aloft, a D for *Doubtful* is chalked on the back, otherwise an X for *Rejected*. Watercolours and graphics, sculpture and architectural submissions are judged by specialist groups of the committee in the same way. This year that sifting process produced a total of some 5,000 doubtfuls.

The committee then sub-divides into twos and threes for the week-long hanging process which is also the final winnowing. Rejected works are removed to the vaults, the possibles distributed by category—large oils to the main rooms, watercolours (particularly numerous this year) to others and so on. Those deemed best, or most compatible one with another, are hung. The rest, with regret, join the rejects. The aim is to give each room a measure of coherence in this very wide-ranging show. The most problematical works tend to be disappointing ones by well-known names.

The next stage of the ritual is called *Sanctioning*: the full Hanging Committee agrees that each room is finally and unchangeably hung. Cataloguing can now proceed with urgency. The labels, filled in by the artists and



Hanging Committee members including Robin Philipson (striped shirt) and Roger de Grey consider the Sisyphean task ahead.

WINDOW ON THE WORLD

dangled over the front of the work for easy access, give the necessary details. And so on to the two Varnishing Days, when a coat of varnish was actually applied in days of more vulnerable paint. They are social occasions, though some minor touching up can take place. On members' Varnishing Day new associate Royal Academicians are elected; on the day for non-member exhibitors there is a service for artists at St James, Piccadilly.

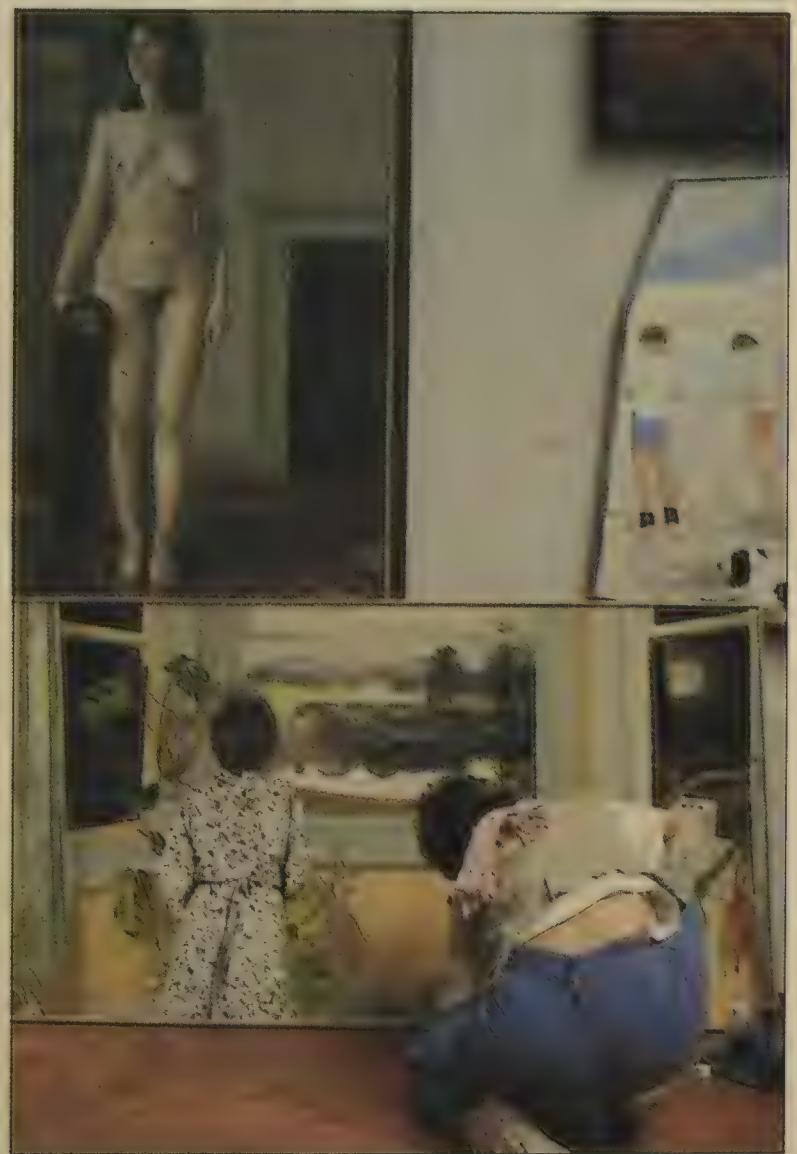
The whole splendid procedure winds up just before opening to the public in late May with the formal (white tie) yet jolly Annual Dinner, featuring speeches by members of the royal family—by Prince Charles last year, Princess Michael of Kent this year the Government and the guests. Then comes Press day and Private View days: one for invited guests, two for Friends of the RA. The exhibition itself, which is also a great fair of living art, lasts till August 25. Generally three-quarters of the works shown are sold, last year to a value of £584,220. Reputations, if rarely made there now, can be consolidated, substantial sales achieved, morales boosted.



Small paintings stacked ready, top, to be passed along a chain of art students in front of the Hanging Committee, above: Norman Stevens, William Bowyer, Frederick Cuming, Jean Cook, RA President Roger de Grey, Norman Adams, Sir Robin Philipson and Norman Blamey.



A huge painting by Gillian Ayres, called *Whan that Aprille* (price £10,000) is held up for the Hanging Committee, left; below, Ken Howard makes a point to Roger de Grey.



Labels hang ready for the cataloguers, above left; General Assembly lunch, left, on members' Varnishing Day, showing Jim Cadbury-Brown, Philip Dowson, Michael Rothenstein on the left, Robert Buhler at head of table, Ralph Brown (blue shirt); Veronica Evans, above, adjusts her Self Portrait.



Painted Enamel Boxes were made in this country over 200 years ago and are still made today by Crummles in the same traditional manner. Meticulously enamelled layer upon layer on copper and painted by hand over an outline design, they are miniature masterpieces. These examples are just a few of the wide range in the Crummles collection.

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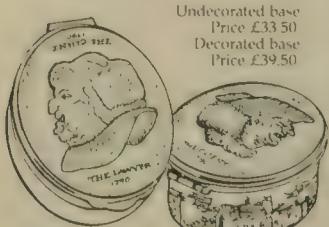


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Museum of the Year 1985 Award winners



The Burrell Collection at Pollok Park, Glasgow, is this year's winner of the Museum of the Year Award and *The Illustrated London News* trophy, a porcelain sculpture by Henry Moore. In addition the museum has won the Sotheby Award for excellence within the field of fine art.

The Burrell Collection, amassed by wealthy shipowner Sir William Burrell and presented to the City of Glasgow in 1944, was opened by the Queen in 1983. Paintings, sculpture, tapestries, ceramics, stained glass, furniture, silver, metalwork and *objets d'art* of every kind from virtually every period—more than 8,000 items in all—make up this very mixed collection. But the judges look for more than a fine collection, and in the case of the Burrell they were impressed with the imagination and sensitivity shown by the museum in presenting its objects for display. It is housed in a gallery designed for it by Barry Gasson, John Meunier and Brit Andreson.

Other museums winning awards this year were the Salisbury and South Wiltshire Museum (special judges' award, sponsored by Book Club Associates), Yorkshire Museum of Farming (best industrial and social history museum, sponsored by Unilever), Jorvik Viking Centre (best publications, sponsored by Watmoughs Ltd), Dorset County Museum (special judges' award, sponsored by *The Illustrated London News* and Museum Casts Ltd), London Toy and Model Museum and Buxton Micrarium (special judges' awards).



The specially designed gallery which houses the Burrell Collection, top, was built in Pollok Park, Glasgow. Above, the North Gallery looking east.



Top left, Sir William Burrell. In the museum: top, *The Bell Tower at Noisy-le-Roi: Autumn* by Sisley; left, *Virgin and Child* by Bellini; centre, Chinese porcelain figure of a Buddhist *Jahan*, or disciple and above, 14th-century boxwood Virgin and Child, French.

New cinema in Paris

The Géode, a free-standing, near-spherical structure, clad in steel and 36.5 metres in diameter, has recently opened in Paris. It contains a cinema with a hemispherical, three-dimensional screen on which specially made, huge-framed films are projected. The architect is Adrien Fainsilber, and it is the first facility in his

competition-winning master plan for a new Museum of Science and Industry in the Parc de la Villette which should be completed in 1986. Escalators carry spectators from the entrance at basement level to the auditorium whose 363 seats tilt backwards to give maximum vision of the screen.



ENCOUNTERS

with Roger Berthoud

A bringer of good news

Dr June Goodfield is one of those gutsy (a word she likes) and energetic Englishwomen who in earlier times might have been an explorer. She has certainly travelled far and uncomfortably, but only as a means to an end—to throw written light on the history of medical science.

With her latest book, *From the Face of the Earth*, she is breaking through to the wider audience of television in a five-part serialization beginning on Channel 4 on July 11 and in the USA in the autumn. It tells the story of the fight against five lethal diseases: kuru, a mysterious degenerative brain affliction which struck a tribe in Papua New Guinea; hepatitis B, whose millions of sufferers range from New York homosexuals to much of the Third World; schistosomiasis, or bilharzia, a blood disease rampant through the developing countries, which she studied on the Caribbean island of St Lucia; leprosy, as suffered in Nepal; and, perhaps the most remarkable story, the final eradication of smallpox in Bangladesh.

From her working base at Rockefeller University in New York (her home is now in Sussex) she had noticed a resurgence of interest among leading scientists and aid agencies in the conquest of what she calls "the great global diseases which afflict millions". Having picked her targets, off she went to chart the struggle at various stages of progress, wrote the book, then went back with the film teams. Great dramas like the vaccination against smallpox of Dacca's pullulating millions had to be partially re-enacted—which gave her so many new insights that she re-wrote the book.

The strenuous life of June Goodfield began 58 years ago in Stratford-upon-Avon—"an exquisite town in the 30s", she recalled—where her Welsh father was a Congregational minister. She remembers seeing *The Merry Wives of Windsor*, aged eight, perched on several cushions and coats. That year they moved to less exquisite Solihull, where she shone in English and science at Malvern Hall, the excellent local girls' school, before reading zoology at University College, Nottingham.

After an unhappy year at the Medical Research Council at Oxford and four enjoyable ones teaching zoology to sixth formers at Cheltenham Ladies' College, she did a doctorate at Leeds University on the history and philosophy of science. That was a perfect background for subsequently making a series of films for schools illustrating the same theme.

Then the USA beckoned, and for



June Goodfield: she wept but once.

the next 20 years she held a series of teaching and research posts in American universities, travelled widely and wrote several books. One was about research into the high rate of oesophageal cancer in a Turkestan tribe, with which she stayed; another was about genetic engineering, a third about a Portuguese cancer researcher, Maria de Souza. It exemplified her belief that the best scientists imagine themselves to be, say, a white corpuscle or a frog; try to understand its structure, laws and functions; produce ideas and hypotheses; and finally design experiments to test whether this imagined world is actually so.

When making the TV series, perhaps the most moving experience was spending her 57th birthday in a leprosy hospital in Nepal. "I can't wait to get back," she said. "It was the quality of the people and the sheer happiness of the place, the warmth of the relationships, and the realization that we can really do something. Not only were my physical contacts with the lepers the same as with other people—to my great relief—but it was fantastic and inspiring to go with the paramedics of Nepal when they took their therapy and diagnostic techniques to the villages. Sometimes they walk for 19 hours to find a patient and bring drugs." British GPs please note!

In Bangladesh she once sat down and wept at the sheer weight of problems. "But weeping achieves nothing, and there for once we all co-operated for a common purpose: Israelis with Egyptians, Russians with Americans. There must have been people from 16 nationalities working with the Bengalis. We stopped the smallpox virus in the body of its last victim, a little girl

(who survived), after at least 3,000 years of recorded transmission."

She is frequently asked if the major killer diseases should be eradicated from an overpopulated world. History, she replies, shows that birth rates drop as health, survival rates and education improve. The Far East and South-East Asia prove that point. Africa is now the problem area.

Mr Rifkind's close shave



Malcolm Rifkind: rights and realism.

It was lucky that I took my tape-recorder along to interview Malcolm Rifkind, the youngest (just 39) and perhaps most conspicuous of the Ministers of State at the Foreign Office—

and not just because his FO minder had brought his. Mr Rifkind talks as fast as he thinks, which is very fast, and sustains long, logically structured sentences with a barrister's fluency, and some wit. A devastating laugh contrasts with his gentle Edinburgh tones.

Those tones could easily have been the less gentle ones of the rival metropolis. But the Jewish grandfather, who came over aged 18 or so from a small Baltic village in what is now Lithuania, had a cousin in Edinburgh, which had a very small Jewish community, rather than in Glasgow, which had a large one some 10,000-strong. "It was a close thing," his grandson said with mock relief. Father was self-employed in the clothing and furniture trades, and sent young Malcolm to school at George Watson's College—"of which David Maxwell Fyfe, later Lord Kilmuir, said that it was the best school in Edinburgh, therefore the best school in Scotland, and accordingly the best school in the world." The laugh again.

It was an amazing coincidence for a not very political school, he said, that when Lord Kilmuir was Lord Chancellor and speaker in the Lords, another Watsonian, John Anderson, later Lord Waverley, was Speaker in the Commons. "Now they have to make do with David Steel and me!" Well, not quite, he admitted: Andrew Faulds (the histrionic Labour MP) was there briefly, as was another Labour MP, Dr Chris Smith, and a Conservative, John Corrie.

At Edinburgh University he read law for three years, became President of the Conservative Club, and then took a two-year Master's degree in political science. "For some reason I had become fascinated by African politics. My professor suggested that if I was going to write a thesis on that subject, it would be useful to have been there. He seemed to have a strong case." Mr Rifkind ended up with a lectureship at the University of Rhodesia in Salisbury, wrote his thesis and had a thoroughly interesting time, hitch-hiking to Cape Town and back and visiting Malawi, Zambia, Mozambique and Swaziland. "I ended up meeting my wife in Salisbury—a permanent reminder, you might say, of that period." Her parents later returned to England, where she had been sent to school and London University. The Rifkinds now have two children aged 10 and eight, and she works part-time as a research assistant at Edinburgh Infirmary. They live in the nearby village of Duddingston, to which he commutes from London at weekends.

After nearly two years in Africa he worked full-time at the Bar in Edinburgh until elected by the city's Pentlands constituents in 1974. It was far from a safe seat: eight years earlier the Tory majority had sunk to 44. ➤



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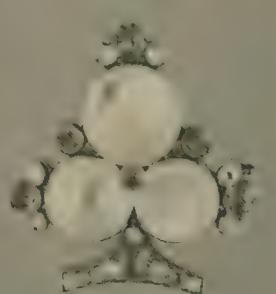
An enameled gold brooch attributed to Castellani. Set with demantoid garnets, pearls and diamonds. Circa 1860



A Neo-Renaissance enameled gold pendant set with rubies, diamonds and pearls. Circa 1880



An enameled gold brooch set with a garnet and pink topaz and a tourmaline. Circa 1860



A Russian moonstone ruby and diamond brooch. Circa 1890.

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ENCOUNTERS

Now it is 4,300. "Each time it's got marginal the boundaries have changed, and so far it has worked to our advantage," he said. "But remember that in Scotland you have a four-way battle, with the SNP [Scottish Nationalist Party] as well."

His own views tend to the liberal wing of the Conservatives, except on corporal punishment. He finds it hard to see why "locking people up in small confined places for a number of years is acceptable in civilized society, but the application of corporal punishment to adults for crimes of violence . . . is assumed to be a sign of barbaric tendencies." (The answer is surely that it ill behoves the state to inflict violence on its citizens.) But he does not feel strongly about it, and opposes capital punishment.

The man who last November laid a wreath on Father Popieluszko's grave in Warsaw soon after the murdered priest's burial and spoke to Solidarity members, sees human rights as essentially a bi-partisan issue—"though there is a tendency for each party to accuse the other of double standards and of being more interested in some countries than others". Even-handedness towards different types of government is desirable; but domestic public opinion is bound to have its influence, and it tends to be more interested in human rights violations in countries which are either fairly familiar and near, like those in eastern Europe, or in ones like South Africa which purport to have similar standards. "The fact that people have a higher expectation of a country like Israel than of non-democratic countries in the same region is based on that consideration.

"It is not realistic in the modern world to say that we are only going to have normal relations with countries which have a record on human rights that is acceptable to us." That, we agreed, would make half the Foreign Office redundant—and perhaps even a Minister of State or two.

Farewell to the bascules

An era has ended at Tower Bridge with the retirement of Commander Anthony Rabbit, a former Royal Navy engineer who has been Master of Tower Bridge for the past 10 years and was assistant Master for the five previous years. The City Engineer of the Corporation of London is now assuming control of the bridge's management, represented by a senior official.

Commander Rabbit's responsibilities have included the efficient working of the bridge and of the complicated machinery which raises its two bascules; the maintenance and upkeep of the two main towers, the two abutment towers on the Thames's banks, the vaults and the actual structure of the bridge and its remarkable raised walkway; and the administration of a staff



Anthony Rabbit: where footpads lurked. DAMIAN WALKER

of 46 which deals with these tasks and with the visiting tourists.

At £2 a visit, the tourist operation just covers its own costs, he told me in his office in the southern abutment tower. Other costs are paid from the Bridge House Estate Trust Fund, which originated in the 12th-century tolls, rents and contributions paid by merchants and other users of the first London Bridge. By the late 19th century the trust could afford to build Tower Bridge, which despite appearances is a steel structure with Victorian Gothic stone cladding, at a cost exceeding £1 million, or more than £30 million today. Earlier it had rebuilt London Bridge, bought Southwark Bridge and rebuilt Blackfriars Bridge.

The building of Tower Bridge, completed in 1894, was not without opposition from merchants and agents around the Upper Pool, who feared it would impede access. Queues of ships were envisaged waiting for the bridge to be raised at times of slack water. Equally it was feared that workers, who had previously used London Bridge, would lose the benefit of the shorter route if the bridge was up for long periods: hence the decision to build the elevated walkway, reached by stairs within the two main towers.

In fact, Commander Rabbit said, all worked so smoothly that neither fear was justified. By 1909 the walkway was barely used, but footpads and prostitutes hung around the staircases, and in 1910 it was closed off. The reopening in 1982 resulted indirectly from the sharp decline in river traffic caused by labour problems and containerization.

In the late 1940s the bridge was being raised 10 to 15 times a day. By

the 1960s it had dropped to two to three times a day, and in 1970 the two main surviving users moved to Tilbury, the last point deep enough for container ships. To save keeping some 50 staff working in shifts to open the bridge a couple of times a month on demand, the Tower Bridge Act was amended to make users give at least 24 hours notice; and the splendid old coal-fired, steam-operated hydraulics were replaced with a push-button electrical system requiring one man (in theory) rather than 12. Once it went blank, leaving a ship heading for a half-raised bridge, Disaster was narrowly averted.

The modernization programme left enough space to make public access a possibility. That caused great upheaval. Commander Rabbit recalled. Lifts and lavatories had to be installed. The walkway was enclosed, and explanatory exhibitions created. Since the opening in 1982 it has attracted some 300,000 visitors a year, many of them foreign tourists. Openings of the bridge have meanwhile crept up to about three a week. Be it for a Thames sailing barge hired by a public-relations outfit or for the delivery of a new ship to owners in the Upper Pool, having the bridge up is part of the show.

Now Commander Rabbit, who is 65, is exchanging the Thames for the Solent, replacing his official flat on the South Bank with a cottage opposite the Isle of Wight, and administration with sailing, fishing and a spot of antique dealing; and perhaps he will now have time to ferret out, as he put it, some information about the origins of the unusual name he stoically bears.

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Lessons from the Falklands

by John Winton

JULY 85

The Falklands War demonstrated the courage of the men of the Royal Navy—but showed up the inadequacy of their equipment. The lessons seem to have been learnt.

"And what did that Exocet actually look like?"

HMS *Sheffield*'s helicopter pilot, who was on the bridge and saw that missile's approach and impact, looks long-sufferingly up at the deckhead, as though this is a question he has been asked many times—as indeed he has. "It looked like a long thin tube with fins on the end of it."

"But what did it sound like?"

"No boneshaking great big bang. One single solid shock."

But that single solid shock, off the Falkland Islands in May, 1982, sent gigantic shock waves all around the Navy, then, and ever since. In that moment two post-war generations of British warship construction met a modern missile for the first time and several cherished theories were, quite literally, exploded.

Questions were asked (all, of course, with the considerable benefit of hindsight) about *Sheffield*'s state of readiness at the time, just as they were asked about the handling of *Coventry*, just before her sinking some three weeks

later. The loss of every ship in the Falklands was exhaustively investigated at a board of inquiry. Men and materials were found wanting. It would have been astonishing if they had not.

But there were many more material than human failures. The most critical deficiency, on which the whole Falklands enterprise could have foundered, was the lack of long-range airborne early-warning radar. The British ships were in the position of men subjected to rifle fire who could not themselves see more than a few inches in front of their noses. Perhaps the most important long-term result of the Falklands experience is 849 Squadron of the Fleet Air Arm, now being equipped with Sea King Mark 2 helicopters, modified for the early-warning role.

Some Second World War lessons appear to have been contradicted. For instance, it was believed that for an opposed landing one must have complete local air superiority. The Task Force went down there with 22 fighters. Yet, with determination, luck, some bombs which did not explode,

and a Prime Minister who clearly knows nothing about naval history, the San Carlos landing was successful.

Other bitter lessons had to be relearnt. Modern naval officers have been encouraged in the comfortable belief that there is some essential difference between "area air defence" and "point defence"—"areas" being several hundred square miles in extent, and the "point" being one's own ship. The Americans used to jeer at our ships in the Pacific in 1945, saying "they were not able to look after themselves" under air attack. *Sheffield* and her sisters may or may not have been able to protect large areas of sky. But they could not look after themselves.

The Navy was shocked by the intensity and ferocity of the Argentine Air Force's attacks. In many accounts of that time there are echoes of Admiral Sir Andrew Cunningham's reaction when he first saw Luftwaffe Stukas dive-bombing the carrier *Illustrious* off Malta. "One was too interested in this new form of attack to be really frightened," he wrote. "The attacks were

pressed home to point-blank range."

The attacks may have been new to Cunningham in January, 1941. They should not still have been new to the ships in San Carlos in 1982. But the message about point defence has at last been taken. As a result of the Falklands there is now a rush to fit ships, including Royal Fleet Auxiliary tankers and storeships, with quantities of Oerlikon/BMARC twin 30 mm and Oerlikon/BMARC single 20 mm, GAM-BO1 anti-aircraft guns.

There is also a return to the "wall of steel" defence in which pre-war gunnery officers had such sublime, and misplaced, faith. The idea is to knock down an aircraft or missile by the sheer weight of metal thrown at it. Maybe it will work this time with such CIWS (Close In Weapon Systems) as the multi-barrelled Vulcan/Phalanx, Vickers Sea Dragons, Contraves Sea Guard and the Dutch Goalkeeper—which will be fitted in the new Type 22 frigates. Goalkeeper has its own integral rapid-scanning radar and fires 4,200 rounds per minute. ➤➤➤



A Royal Navy Sea King helicopter hovers over life-rafts to pick up survivors from the blazing British landing ship *Sir Galahad* during the Argentinian air attack in June, 1982, at Bluff Cove in the Falklands. She was later towed out to sea and sunk as a war grave. The lack of airborne early-warning radar was a critical deficiency in the War, which cost the Navy six ships. Thirteen others were hit and damaged by missiles, which did not always explode.

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Lessons from the Falklands

Guns give what is called a "hard kill". A "soft kill" is achieved by "chaff" radar decoys—one of the undoubted Falklands successes—which lure a radar-guided missile away from its proper intended target. Ships are now being fitted with a new improved chaff launcher, the American six-barrelled Super RBOC.

All warship construction has to be governed by the need for the utmost economy, at least in peace time. It was cheaper to sheath electrical cables in PVC, which burnt readily in the Falklands. It was cheaper to clothe men in synthetic fibre materials, which melted in the heat of a fire, stuck to the wearer's skin and caused horrific burns. The Navy is now going back to natural fibres, with flame-resistant overalls for everybody on board.

It was cheaper to use bunk mattresses filled with polyurethane foam—which ignites easily, and when burning gives off intense heat and a highly toxic smoke so dense that a lighted torch only a few inches from the eyes is invisible. Smoke from burning foam killed 10 people in a fire at the Manchester branch of Woolworth's in 1979. It might have been thought that to make general use of such a substance in a man-of-war was to be careless with men's lives to the point of negligence. Yet every mattress in every ship which went down to the Falklands was filled with this foam. They are now, at last, being replaced.

Smoke played a major part in *Sheffield*'s loss, by killing men or preventing them from carrying out their fire-fighting and rescue duties. Ships now have heavy smoke curtains fitted along their passageways. The number of portable breathing sets has been doubled, their capacity increased, and there are more charging points where air bottles can be refilled. Firefighters now have thermal imaging cameras, as issued to shore brigades. Ships also have large numbers of ELSA (Emergency Life Saving Apparatus), a simple mask, allowing a man a few minutes to escape. There is at least one set for every man on board, and an extra allowance of 50 per cent.

Warships have also been made more habitable, in line with rising living standards ashore. The Navy is, after all, a volunteer service and living conditions cannot be too spartan, in peace time at least. Pressmen on their way down to the South Atlantic remarked on the difference between the small, craggy, awkward compartments and steel decks of *Hermes*, a Second World War design, and the pastel shades, TV sets and gracious living of *Invincible*, built in the 1970s.

Modern messdecks and living spaces were often panelled in some smart, smooth, easy-to-clean material such as Formica. But under blast in the Falklands Formica shattered like plate glass and filled compartments with a storm



Above, the new, six-barrelled Super RBOC chaff launcher, which lures a radar-guided missile from its intended target; above right, anti-aircraft gun on the quarter-deck of HMS *Danae*: ships are now being fitted with more adequate numbers of these weapons.

of razor-sharp fragments which sliced off men's arms and legs. The Navy is now looking for shatter-proof materials and, where necessary, going back to plain steel bulkheads.

The Medical Branch performed brilliantly in the South Atlantic. Everybody who came into the medics' hands alive, no matter how badly wounded, left alive. The Supply Department was, as usual, unobtrusively successful. The sailors continued to be fed and clothed and paid, even when there was nothing to buy. Nobody was ever sent empty away, even when *Fearless*, the largest warship in San Carlos, was having to feed several hundred extra bodies.

However, even Supply Officers admit they were taken aback by the morale-raising effect of chocolate. "Mars bars," they say, "were like gold dust." Mars are issued as part of action messing.

As a result of the Falklands, all manner of techniques are being sharpened and improved, from fire-fighting and damage control to picking up air-dropped loads (especially mail) at sea. Helicopter pilots are now being taught how to evade an attacking fighter, hitherto an almost totally neglected art. Ships and helicopters are being painted dull grey, because it was found that even an innocent-seeming decoration like a black funnel band could become a target.

Naval training establishments around the country, from Torpoint and Dartmouth to Gosport, were pleased by the way the principles and procedures they taught stood up under the stress of battle. "We haven't had to rewrite the bible," they say. There were times in the South Atlantic when every officer and man had to dig down to the



bedrock of his early naval training. Commodore Mike Clapp, who commanded the amphibious forces, wrote in his Report of Proceedings that it made him think of "the boxing ring at Dartmouth, and the gravel on the parade ground at Whale Island".

Nowhere have the lessons been more closely studied and more rigorously applied than at Portland, where Flag Officer Sea Training and his staff carry out basic operational training

and initial work-ups for all new and refitted ships up to the size of destroyers. Portland work-ups are not for the faint-hearted. Portland damage control exercises are not for the squeamish. But now they are injecting more of everything, from stress to smoke.

Not all the damage done in the South Atlantic was physical. Some officers and men, whose ships were sunk, are still living in a state where

Firefighting on the frigate HMS *Danae*: top right, starting a portable gas-turbine-driven water pump; above left, a sailor using the transparent mask of the Emergency Life Saving Apparatus; above, a firefighter wearing breathing apparatus; left, holding a thermal imaging camera which reacts to heat to detect and picture the source of a fire on its small screen.

they do not know how they stand, professionally. "If you go down fighting and you are considered to have done well, you are rewarded," said one. "But we still don't know what the Navy thinks of us."

There was a pointed absence of decorations for the captains of *Sheffield* and *Coventry*. Captain Hart Dyke of *Coventry* has relieved his feelings with several enthralling articles for the naval press on his experience. Sam Salt, of *Sheffield*, has kept his silence. It has taken him a long time to recover from the sense of desolation, that feeling of guilt, of having lost his ship. Of the hundreds of letters he received, "not one was unpleasant" and one affected him deeply. "It was from a dear old captain who had lost his ship in the last war. He said, 'You're going to go

through absolute hell from now on. Probably it will live with you for the rest of your life. On odd occasions, when you're digging the garden, it'll come back to you and you'll wonder whether you could have avoided it.' He's right."

The one field in which nobody in their senses would consult the Royal Navy is public relations. In general, the Navy's handling of the media during the Falklands conflict was abysmal, and it deteriorated as time went on.

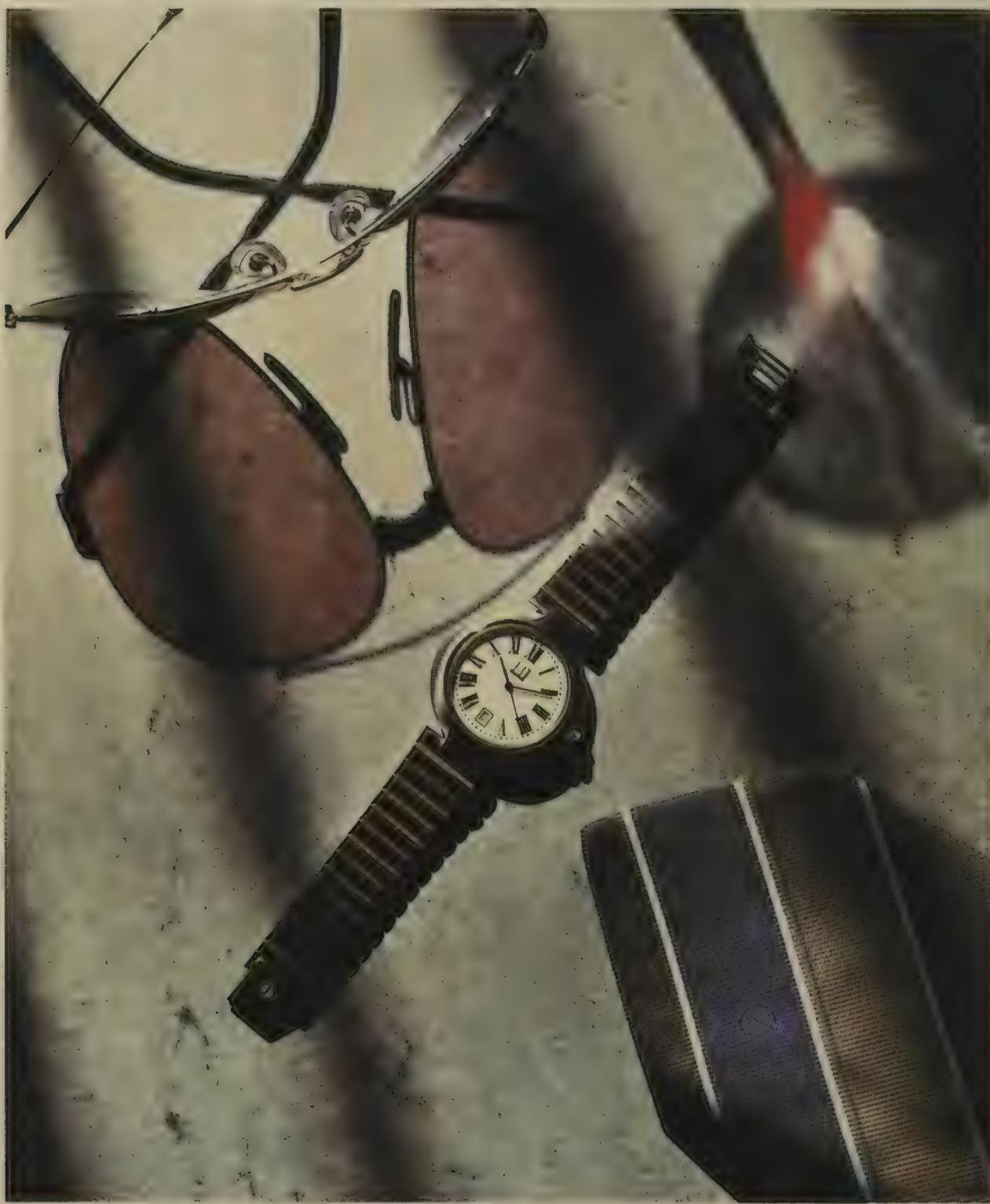
At sea, with the Task Force, the abiding image is the way Bernard Hesketh, the BBC-TV cameraman, was treated on the flagship *Hermes*. He served and was wounded in the Second World War, but he was taunted by *Hermes*'s officers, including their so-called "information officer", and accused of being tantamount to an Argentinian spy. Hesketh was goaded to such a pitch that he pulled up his trouser leg, showed his scars and said, "These are the wounds I got from the Nazis. How dare you call me a spy!"

The Navy now admits that it should, in its own jargon, "devote assets" to public relations, but there is no evidence of a change of policy. Reporters were dumbfounded to hear one highly respected admiral say, soon after the Falklands, that the press coverage of that conflict was superfluous, inadequate as it was, and the whole thing would have been better reported by the Navy's own public relations officers.

But the professionalism of the Navy's achievements in the Falklands transcends its fumbling press relations. There was a great feeling in the Service that "this was the real thing, this is what we've trained to do". As the Supply Officer of *Fearless* said, "It was the Great Examination, and we passed it." And as Admiral Woodward told the ships' companies on their way down to the South Atlantic, "You've been drawing the Queen's money. Now's your time to front up and earn it." And that—Errors and Omissions Excepted—is what they did.

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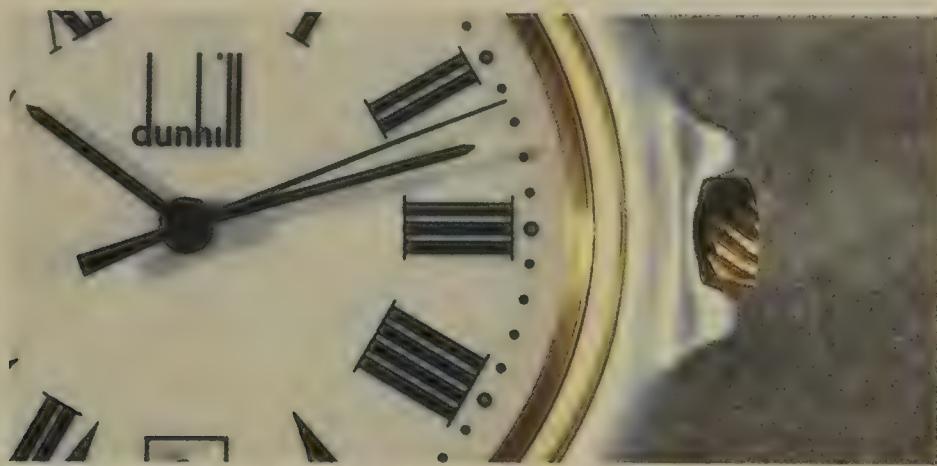
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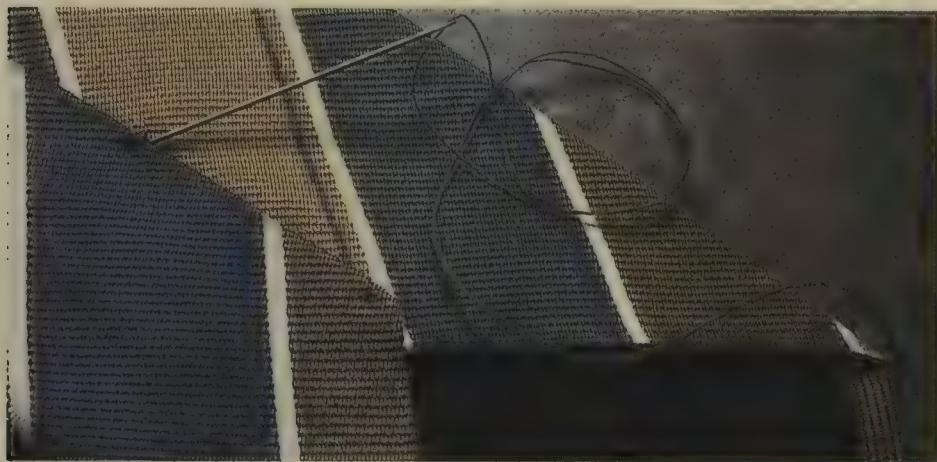
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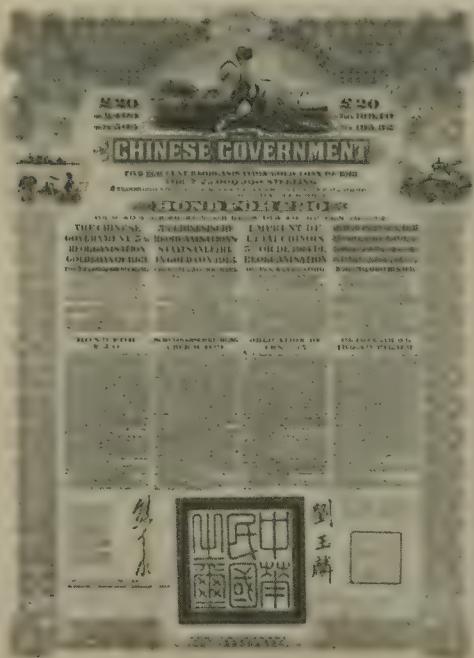
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TOKYO GOES GOLF-CRAZY

by Keith Bernstein

Golf fever has reached such a pitch in Japan that some large firms and department stores have established miniature putting and driving ranges on their rooftops. It is estimated that out of a population of 118 million, some 16 million men, women and children are golf enthusiasts. Since the country is desperately short of useable land, there are few golf courses, and they are phenomenally expensive.

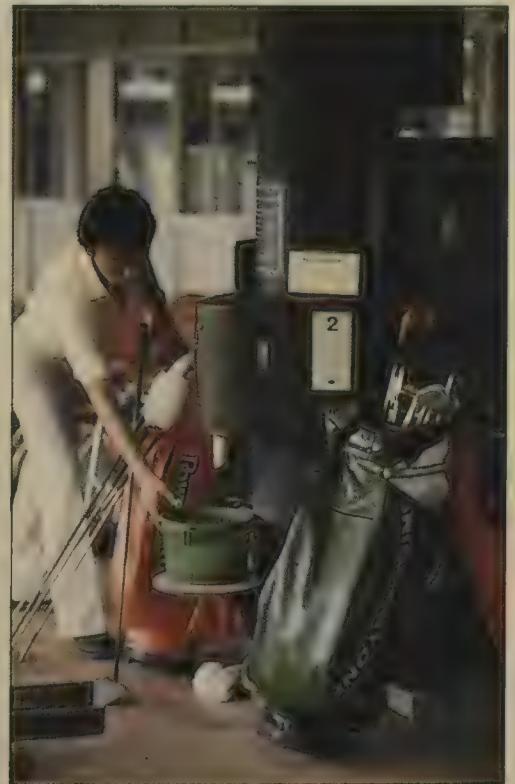
So the nearest most of the nation's golfing enthusiasts come to an 18-hole course is a rectangle of astro-turf in a concrete cubicle in one of the many driving ranges in the big cities. The ranges—some of them have three stories—are surrounded by catch netting.

Machines deliver a supply of balls to the player, another machine hoovers them up periodically. All the facilities of a normal club are available: restaurant, bar, golf shop, resident pro for tuition, and instant video replays. Many urban families spend the whole day there.

Even for golfing on rooftop or driving range, correct equipment is considered essential. In the Okachimachi district of Tokyo, enthusiasts can spend an entire weekend browsing in department stores devoted to golfing equipment. The most popular set of clubs costs around £2,300—10 times the UK equivalent: all for the pleasure of putting on a rooftop or driving off into the netting. ●



Selecting clubs at one of many specialist golf shops, top; and a new perk—lunchtime practice complete with resident pro for female employees of a large Tokyo firm.



Three tiers of enthusiasts driving into netting at the Chiba Park Golf Club, top; those waiting their turn can watch classic matches on television in a lounge. Above right, full sets of clubs seen near the ball-dispensing machine. Above left, putting facilities on top of the Isetan department store in the central Ginza district.

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INVESTMENT OBJECTIVE

The investment objective of the Trust is to achieve a steady and reasonable increase in both income and capital for the long term investor. It is the intention of the managers to seek to achieve steady growth in both income and capital so that after deduction of basic rate income tax (currently 30%) and capital gains tax (currently 30%) the rate of growth of a Unitholder's income and capital will compare favourably with the rate of inflation during the same period. However, the price of units and the income from them may go down as well as up.

The Trust's portfolio will be concentrated principally in British quoted equities. Contrary to the modern trend amongst unit trust managers to create specialist unit trusts either by industry or by geography, the Managers' investment policy will be away from specialisation. Specialisation in particular market sectors may produce dramatic returns for short periods but these tend to be followed by longer periods when performance is poor. Similarly, from time to time certain sectors become "fashionable" from an investor's point of view. However, this is not to say that investments in any sector that is already highly rated will not continue to perform well but the Managers' view is likely to be in these cases that further capital growth may be risky and that the number of years taken for income yield to reach the intended yield of the Trust will be too great. Nevertheless the Managers will invest in sectors that are performing well and by doing so will take away the need for the unitholder himself to switch from Trust to Trust. The Managers will seek investment in equities where the dividend is comparable with the intended yield of the Trust, where there is reasonable security that the level of dividend will be maintained and where the value of the shares does not already take into account the earnings of the company for too many years ahead. Finally, the Managers intend to review specific equities where there may be considerable growth potential for reasons not generally observed in the market place.

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The Trust has been authorised by the Department of Trade under the Prevention of Fraud (Investments) Act 1958. The Deposited Property of the Trust (ie, its cash and investments) are held in the name of the Trustee or its nominees and all income arising from the Trust's portfolio is received and held by the Trustee. The Trustee is Midland Bank Trust Company Ltd. The Trust Deed of the Trust sets limits on the investment of the Trust's portfolio in accordance with the requirements of the Department of Trade.

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My cheque is enclosed for this amount.

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Yours faithfully

FULL NAME

ADDRESS

Signature

Changing Piccadilly

by James Bishop

Piccadilly seems always to be on the move. Its first grand building was pulled down within 20 years, and though subsequent tradition has been less drastic it is still a place of almost continuous change.

Photographs by Richard Davies



For a street that is probably better known than any other in the world Piccadilly has a surprising air of impermanence. Few of its original buildings survive, most of those that crowd the street today were put up in the last 100 years or so and their façades, and the people who work behind them, seem constantly to be changing.

The shape of the Circus, transformed from Nash's elegance in the 1880s by the construction of Shaftesbury Avenue, is being changed again. The work now in progress will not be completed until 1988, though Eros will return next year, refurbished and resited on a new pedestrian plaza surrounding the Criterion which has recently been reopened by its owners, Trusthouse Forte, as a brasserie. The Underground station is being modernized, with new subways and access points. The London Pavilion, the Trocadero, Monico, and Coventry House are all having their insides transformed. Swan & Edgar has gone, though the front of the 1910 Blomfield

The view of Piccadilly from Hyde Park Corner, with Green Park on the south side and some imposing and some pompous façades on the north.

building remains, and it is now tentatively designated "The Centre at the Circus", with 60,000 square feet of office and 32,000 square feet of shopping space on offer. And along Piccadilly, beside the contra-flow bus route introduced in 1973, old establishments such as the House of Bewlay, Jackson's, the Yorker pub, the Public Schools and the St James's Club have either closed down or moved away.

Just as it is difficult to keep track of current changes in Piccadilly, so is it hard to be positive about its origins. The earliest use of the name seems to have been for a single house built during the reign of James I by one Robert Baker, a tailor from Somerset, who bought himself a narrow strip of land on one of the old western routes out of London near a windmill (now Great Windmill Street), on which he built a house for his family which was given the nickname "Pickadilly".

Hall"—an unkind reminder of one of the humbler origins of his wealth, pickadils being the fashionable frills or ruffs which he made and sold at his shop. The name gradually spread to cover a much larger area. The *Survey of London* quotes a ratebook of 1627 that used Pecadilly as a street name, and John Gerard in his *Herball* of 1633 noted that "the little Buglasse growes upon the drie ditch bankes about Pickadilla".

It was a time of much speculative building around London which the authorities tried vainly to control. Queen Elizabeth I had issued proclamations forbidding new building within 3 miles of the city gates, and restricting the inhabitants of any house to one family. Robert Baker built other houses on his land, as did his widow after his death in 1666, and both were brought before the Star Chamber on charges of illicit building. His widow

Mary was fined £1,000 for "continuing buildings unlawfully erected to the annoyance and putrefaction of the springs" of water which flowed through the ground to supply the Palace of Whitehall. She managed to avert an order to pull her houses down by arranging to convey "sweet and serviceable water for his Majesty's use" through brick culverts and lead pipes.

But the pressure for expansion was stronger than the government's power to restrict the growth of London, and widespread development along Piccadilly began soon after the restoration, led by the Earl of Clarendon, Charles II's Lord Chancellor, who built the huge mansion known as Clarendon House on what is now Old Bond Street and the north side of Piccadilly, (which for a short time was known as Portugal Street, after Charles's Queen, Catherine of Braganza). Clarendon sold land on one side of his estate to Lord Berkeley of Stratton, who built Berkeley House, which was gutted by fire in 1733, and on the other to the Earl of

Changing Piccadilly

Cork and Burlington, who built Burlington House which, though much altered and enlarged, is the only surviving mansion built in Piccadilly during the Restoration period. Until the 1680s all the land to the west of these mansions was open field, but a jumbled collection of houses and yards had filled in all this area as far as Hyde Park Corner by the middle of the 18th century. Today all that remains of this original development in Piccadilly, apart from Burlington House, is St James Church on the south side, which formed the northern edge of the Earl of St Albans's development of St James's Square and which was built by Christopher Wren between 1676 and 1684.

The modern visitor to Piccadilly will almost certainly start the Circus on the north side, outside what used to be Swan & Edgar. When called upon to name a more or less pleasant place in London this seems to be the place that comes most easily to mind. If you wait at almost any time of day or night, you would see people waiting expectantly for the start of a day's shopping or an evening's entertainment. Whether people will now say "Meet me at the Centre of the Circus" seems doubtful; perhaps the nostalgia for Swan & Edgar will survive for a few more years, or perhaps when the wraps are off, the largest shop in the renovated building—which is owned by a Dutch company, Resources Development—will have an equally memorable name.

The wraps on the neighbouring building along the north side of Piccadilly will be taken down within the next few weeks, when the New Piccadilly Hotel will open for business. The hotel was originally built in 1905 to the designs of Norman Shaw, and the façade has been preserved during its recent reconstruction by the architects Cobban and Lironi, of Glasgow, and the structural engineers Fairhurst and Partners, also of Glasgow. The front features a screen of giant columns behind which is a terrace, with a gable on the left. The planned matching gable on the right was never built because the owners of Denman House, at 19-20, refused to sell, and C.R. Cordingley, who specialize in waterproof clothing, continue to occupy these premises. The Piccadilly Hotel was built on the site of the St James's Restaurant and St James's Hall, a large concert hall with two smaller halls upstairs. Pickersgill gave a series of readings from his novels here, and Dvořák, Grieg and List performed in the concert hall before it was demolished in 1905. Concerts were sometimes invaded by the smells from the restaurants, and sometimes the sound of the Moore and Burgess Minstrels, who played in one of the smaller halls for 20 years, could be heard during the classical composers' quieter passages.

The hotel was bought by the Glen-



Swan & Edgar has gone but the front of the 1910 building, top, will remain and there are plans to make the site the centre of the reconstructed Circus, which is now taking shape. The neighbouring building, above centre, is the New Piccadilly Hotel, also currently being renovated but due to be completed in the next few weeks, at a cost of £16 million. The plan shows Piccadilly Circus as it will be when work on it is finished, but that will not be until 1988.



The flags outside Burlington House for the Royal Academy's Summer Exhibition flutter over a sea of traffic, above, but an almost rural peace can still be found in the 53 acres of Green Park, left, where office workers relax on what was once a burial ground.



eagles hotel company in 1983, now owned by Bell's, the whisky firm, and an extensive restoration has been carried out at a cost of £16 million, including the construction of restaurants in the glass-covered terrace on the second floor, in the main Oak Room at ground level, and in the Gleneagles Club below, where gastronomic indulgences inspired by the chef, David Chambers, can be worked off in the gymnasium, swimming pool, solarium, saunas, massage parlours, on exercise bicycles equipped with heart-monitoring equipment, and with all the sophisticated machinery needed to keep modern man feeling fit.

After a short walk along the offices (there are at least 15 of these in Piccadilly at the latest count), another change is on the way. Instead of the Far East Travel bureau at number 34 it is announced that Wales is coming to Piccadilly, where offices of the Welsh Tourist Board and the Welsh Development

Agency are shortly to be opened.

After a few years in the commercial premises and offices, comes the discreet and quiet of Albany Court Yard, leading to the discreet and cloistered calm of Albany itself, a group of 60 residential apartments spreading from a house built in 1771 by Sir William Chambers for Lord Melbourne. The work of turning the house into what were originally intended to be 'bachelors' chambers was carried out by Henry Holland in the 19th century, and though occupation is no longer restricted to bachelors, nor to men, it still retains a slightly monastic air.

Much more welcoming is Burlington House, especially when, as now, the flags are out for the Royal Academy's Summer Exhibition of work by living British artists (975 are represented in this year's show). The original house was built in 1666 for John Bonham, but he sold it unfinished to the first Earl of Burlington. It was the third earl who commissioned Colen Campbell to remodel the building in the Palladian style of the Palazzo Porto in Vicenza, and to provide within it the magnificent saloon, which still survives.

In 1815 the house was bought by Lord George Cavendish, who employed Samuel Ware to build the grand staircase and the Reynolds Room, his apartment in the saloon of the Royal Academy, which moved here from Somerset House in 1808, 14 years after the house had been bought by the government. There was much debate before it was finally decided what the government should do with it, and a good deal of additional building was required when it was ultimately concluded that it should house not only the Royal Academy but also the Royal Society (which moved to Carlton House Terrace in 1967), the Society of Antiquaries, the Linnean Society, the Chemical Society, the Geological Society and the Royal Astronomical Society.

Burlington House itself, which became the Royal Academy, was converted by Sydney Smirke with what Dr Nikolaus Pevsner describes as "High Victorian cruelty", adding a second storey with statues above the windows, the statues being of Phidias, Leonardo da Vinci, Flaxman, Raphael, Michelangelo, Titian, Reynolds, Wren and William of Wykeham. To house the learned societies heavy Italianate blocks were built on two sides of the forecourt and along the Piccadilly frontage, with a tripartite tunnel-vaulted archway to provide the entrance. The architects of this massive structure, which looks as if it will stand for ever, were R.R. Banks and E.M. Barry.

The architect of the Burlington Arcade, the elegant passage that houses small shops and runs through to Burlington Gardens, was Samuel Ware, who built the arcade on the orders of Lord George Cavendish to protect Burlington House from the cubist bas-reliefs by were in the

Changing Piccadilly

habit of throwing into his garden. Today the geniality of the arcade is protected by the Beadles, who are ex-servicemen in bowler hats who enforce rules that are not applied elsewhere in Piccadilly—including the prohibition of singing, running, and the carrying of open umbrellas. The arcade is now owned by the Prudential Assurance Company.

More airline offices, shops under offer and other commercial premises occupy the area once called Pennyless Bank, where Clarendon House stood, and where Bond, Dover and Albemarle Streets now stand. The sculpture at the corner of Dover Street, *Horse and Rider*, is by Elisabeth Frink and was erected there in 1975, having been commissioned by Trafalgar House Investments Ltd.

Beyond Berkeley Street the large block known as Devonshire House, populated on its ground floor by rather grand motor cars (now all of foreign make), was designed by Carrère and Hastings of New York and built in 1924-26. It stands on the site of a mansion built for the third Duke of Devonshire by William Kent in 1733 after his residence, the former Berkeley House, had been destroyed by fire. The unassuming exterior of the Kent building gave no hint to the outside world of the opulence of the rooms within, rooms which were much used during the time of the first Duke, and his continuing Dutchess, Georgiana, by Charles James Fox and other leaders of the Whig opposition. Later Dukes found some difficulties in staying in the social swing of the eighth, known as Harry Tarty, is said to have been reprimanded by Queen Victoria for picking his nose at her dinner table. His son, the ninth Duke, after hearing Stanley Baldwin deliver his celebrated dictum on the Press having power without responsibility—the prerogative of the harlot throughout the ages—is credited with the comment: "That's done it, he's lost us the tart's vote." He sold the house in 1918, and it was pulled down a few years later. Only one relic of the old Devonshire House remains, the 18th-century wrought-iron gates which now stand at the Piccadilly end of the Broad Walk in Green Park.

Across Bolton Street, on the west corner where the JVC Information Centre now stands, with the offices of Reed International next door, was once Watt's gambling club, an establishment founded at the Prince Regent's suggestion by his cook, and where Macao (a card game similar to pinochle) was played for high stakes. It was here that Beau Brummell, after losing heavily, called to the waiter to bring him a pistol, whereupon a fellow member presented him with a pair, saying, "If you really wish to put an end to it all I am extremely happy to offer you the means without troubling the waiter."



Piccadilly survivors: 18th-century Apsley House, top, built to Robert Adam's designs; Fortnum & Mason, the foodies' mecca since the 1770s; the Palm Court of the Ritz Hotel, right, decorated in Louis XVI style, and Hatchard's the booksellers, right, who opened a shop in Piccadilly in 1797 and have recently expanded.

Between Half Moon Street and White Horse Street, at 94 Piccadilly, still stands the Naval and Military Club, founded in 1864 and familiarly known as the "In and Out" because of the prominent markings on its gateposts. For a short period they were actually labelled "In" and "Out", until the work of a dyslexic painter was corrected. Before it became a club the house was occupied for some years by Lord Palmerston. Next door, at 95, is the American Club, and on the opposite corner of White Horse Street, at 100, is the building that used to house another club, the Public Schools Club, which has failed to survive. The building is now offering office space and 10 luxury apartments "focusing on a tropical atrium".

Number 101, which currently has offices for disposal, used to be the Junior Constitutional Club and was the first London building to be faced with marble throughout. The Arts Council disposes its patronage from the bow-fronted 18th-century building at 105, and next door, at 106, where there is now a language college, used to be the St James's Club, housed in a Palladian town house built for Sir Hugh



Hunlock in 1761. It was later acquired by Lord Coventry, who commissioned Robert Adam to carry out some work there. There are some fine Adam ceilings surviving on the first floor.

The Park Lane Hotel, which comes next, was built in 1927. It has more than 300 bedrooms, which is three times as many as the Atheneum Hotel next door but nearly 200 fewer than the massive modern Inter-Continental a few yards farther on, at the junction with Park Lane and Hyde Park Corner. All three are good hotels, with high standards of comfort and service, the Atheneum being less impersonal and anonymous than the other two. All are also well placed for fine views across Green Park, though if money is no concern and your legs will carry you, my advice would be to cross the road and walk back along Hyde Park

to see if there are rooms available at the Ritz, where the views are even finer.

But before leaving the north side of Piccadilly take note of the Cavalry and Guards Club (number 127) and the RAF Club next door, with one or two enticingly empty buildings alongside before you reach the Hard Rock Café at 150 (the number refers to Old Park Lane, not Piccadilly), where it is said some 10,000 people eat every week. Owned by an American, Isaac Iggert, the Hard Rock is the best hamburger restaurant in London, with fresh food, friendly service, reasonable prices and very loud music, and is particularly popular with the young. You should book, or be prepared to queue.

The last hours on the north side of Piccadilly, though it now stands isolated from the street by the high wall of the 19th century were encouraged to rest



Corner, is Apsley House, home of the first Duke of Wellington from 1817 until his death in 1852, represented by the massive 18th-century Duke at 1947, the building houses the Wellington Museum, which is administered as a branch of the Victoria & Albert. Popularly known as number 1, London, Apsley House is actually number 149 Piccadilly. Built between 1771 and 1778 from designs by Robert Adam, the house was originally red brick, but was faced with Bath stone in 1828, when the Corinthian portico and the west wing were added by Benjamin Wyatt. Much of Adam's interior work was remodelled by Wyatt, who also designed the 90-foot-long Waterloo Gallery in which Wellington entertained veterans of the battle at anniversary banquets on June 18 each year.

The museum contains many mementoes of the Duke, together with his collection of paintings, many of them the spoils of war, and Canova's 11-foot statue of Napoleon, heroically naked and carved in a single block of Carrara marble. The emperor disliked it because, it was said, the figure of Victory in his right hand was facing away from him and seemed about to take off. The statue was hidden away in the Louvre until 1816, when it was bought by the British government and presented to the Duke.

On the south side of Piccadilly, beside Green Park, there is a rail known as the Porters' Rest, on which those carrying fruit, vegetables and other heavy loads into London in the 19th century were encouraged to rest

their burdens for a few moments. The park itself, named from the verdure of its grass and trees, is believed once to have been a burial ground of lepers. It now covers some 53 acres from Piccadilly to Constitution Hill. Enclosed by Henry VIII, it was made a royal park by Charles II and was for years the haunt of highwaymen, the site of many duels and of spectacular firework displays (Handel wrote his Music for the Royal Fireworks for the display in Green Park celebrating the Peace of Aix-la-Chapelle in 1748). Today Green Park is one of the quietest and least frequented of London parks.

The park ends with the Parisian elegance of the Ritz Hotel, built by Mews and Davis in 1906 to the specifications of César Ritz, the Swiss hotelier after whom the hotel was named. It was the first steel-framed building in London, though the exterior of Norwegian granite and Portland stone conceals the fact, and the French arcade along its Piccadilly frontage is matched within by the opulent style of Louis XVI. The hotel has the finest dining room in London, facing the park, but as it now has a new chef, David Miller, in place of Michael Quinn, it is perhaps too soon to judge whether the food continues to match the setting. Tea is still served with appropriate elegance in the Palm Court, and that is as good a way as any of sampling a little of the pleasure of life at the Ritz.

This part of Piccadilly has offerings for both gourmet and gourmand. Though Jackson's shut its Piccadilly doors in 1980, a loss that is still

lamented, its premises at 172 are now occupied by the Richoux restaurant, patisserie and chocolatier, and only a few doors farther on is the mecca of all foodies, Fortnum & Mason. The first instinct of the visitor to this establishment, on seeing the crystal chandeliers and the morning-coated assistants, and on sinking into the deep pile of the carpet, is probably to reach for his National Trust card. But there is no entrance fee. Fortnum's is still basically a grocer's, as it was when it was founded in the 1770s, though other appropriately expensive goods have been added for sale on other floors over the years. If you want oranges or apples they are there to be bought. So also are caviar, pâté, lobster (boiled or bisqued), champagne truffles and 48 varieties of tea (including a New York blend, introduced last year and to be used, if you please, only with New York water). There are also hamper for all occasions—Ascot, Glyndebourne, Lord's, Wimbledon, Twickenham—though it is no longer possible to see early on the morning of Derby Day, lines of carriages stretching up Piccadilly as they waited to pick up hamper in Victorian and Edwardian times. The bus lane has put a stop to that, and not even the grandest of Rolls-Royces may now pull up outside the entrance.

The most common sight outside Fortnum's these days is a line of people awaiting the hourly striking of the clock, when from the pavilions on either side emerge 4-foot models of Mr Fortnum and Mr Mason to bow to each other while 18th-century tunes are played on the bells. At the Jenny Lind corner it is also possible to see quid-sucking waiters for the Fountain restaurant, which is a persistently popular rendezvous in spite of the difficulties of getting in. People have commented to insist on having coffee and meals there even while renovations have been going on around them but they will be relieved to learn that when the current work has been completed the seating capacity will be raised from 65 to 160.

Next to Fortnum's, at 185, is the equally long-established firm of Swaine, Adeney, Brigg & Son, umbrella makers to the Queen Mother, whip and glove makers to the Queen, and makers of everything horsey and leathery to anyone horse and leatherly enough to want them. For those who do not sit comfortably in saddles there is, at number 187, Hatchard's, the booksellers who first opened a shop in Piccadilly in 1797. Now owned by Collins, the publishers, Hatchard's remains one of London's most literary bookshops, a joy to browse in, and one which has recently expanded, not into other fashionable consumer goods such as home computers and videos, but into more books.

Next to Hatchard's there used until quite recently to be a pub, the Yorker, formerly the Yorkshire Grey, whose licence dated back to the mid 18th century. With its demise went the last traditional English pub in the street

Piccadilly. As you pass the Pan American window and the offices of the British Academy of Film and Television Arts, look up at the building they occupy: it was designed for the Royal Society of Painters in Water Colours by E. R. Robson in 1881, and includes busts by Onslow Ford of eight artists—Sandby, Cozens, Girtin, Turner, D. Cox, De Wint, George Brett, and W. H. Hunt.

On the corner is the Midland Bank, designed by Lutyens in 1922 in which he called his "Renaissance style", which is appropriate enough since it overlooks the church of St James which Christopher Wren built in 1676 for the new parish then growing up around St James's Palace and St James's Fields. The exterior of the church is plain brick with Portland stone, with a spire at the western end. The interior is wide and spacious, the nave enhanced by a fine barrel vault and galleried aisles, and there is a marble font and limewood reredos carved by Grinling Gibbons. Wren was pleased with his church. "I think it may be found beautiful and convenient, and the cheapest of any form I could invent," he wrote.

The church was badly damaged during the Second World War and was subsequently restored, with a new spire, by Sir Albert Richardson. The churchyard, which is dominated on the Piccadilly side by an Indian bean tree, was laid out as a garden, the gift of Lord Southwood, to commemorate "the courage and fortitude of the people of London" during the war.

Behind the rector at the east end, in Church Place, is the London Brass Rubbing Centre: "Take home a Knight in Medieval England," it suggests, offering 60 exact copies ready to be rubbed.

Simpson's, the clothes shop that runs through Jermyn Street, was built in the 1930s to a design by J. D. Emberton that was originally very problematical for its time. The structural engineer was Felix Samuely, whose work on the project was memorable because this was the first welded steel building in London. Simpson's is now a listed building. A few doors along, at 213, Messrs J. Lyons opened their first London tea shop in 1894 (it is now the Claude Gill bookshop, though this is temporarily closed for renovations), and at 214 the House of Bewley, tobacconists founded in 1780, has recently been replaced by the Sharaton patisserie. Two doors down is a cinema, formerly the Monseigneur News Theatre that has moved with the times to become a two-screen Cinecitta showing *Three Immortal Women* plus *Blue Fantasies* and *Us and Our Daily Sex*—a clear enough indication that we are back at Piccadilly Circus, the hub of good-time London, busy, cheerful, garish, vulgar, very different in character from the street of the same name not a place to be particularly proud of, perhaps, but one with some endearing qualities that inspire affection, like a dissolute but entertaining old uncle. How can you plan for such a place?

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Overseas

THE WORLD'S GREATEST PAINTINGS

As our quest for the world's greatest paintings reaches its intermediate phase, Italian Renaissance artists are collectively in the lead. Titian has had most paintings nominated by our distinguished panel of artists and art experts, followed by Rembrandt, Vermeer, Goya and Velazquez, as Edward Lucie-Smith reports. The final order of the paintings chosen—which we publish next month—promises to be surprising. For details of the last chance for readers to win a painting, see page 71.

The search for the world's greatest painting inevitably raises questions closely linked to the central issue. One is: who is the greatest artist, and is he necessarily the author of the greatest work? Another is: which is the greatest school of painters? The answers, on the basis of our poll, are a little surprising, and indirectly they tell us a good deal about what experts hope to get from a work of art.

The Italian painting of the Renaissance still surpasses all other schools in the opinion of our panel. If one allows for a couple of seventh choices (where only six were asked for), Italian painting from Giotto to Caravaggio garnered a total of 87 votes, divided among 22 different artists. French painting, from the 15th-century *Pietà de Villeneuve-lès-Avignon* to Cézanne—a much longer stretch of time—got 40, with 15 artists' names on the list. Next, in order, were Dutch 17th-century painting, with 35 votes (but only two artists nominated) and Spanish art, from El Greco to Goya, with 34 votes and four artists' names on the list. There is thus far greater unanimity as to who are the greatest Dutch and Spanish artists than there is on the subject of the French or even the Italian masters. The modern age adds more French names to the list: Braque, Bonnard and Matisse, and also one Spaniard identified with France—Picasso—whose score of eight votes in all made him by far the most prestigious of the moderns. The British School got 12 votes, divided among four artists; the Germans got nine (counting Max Ernst, who belongs to our own century and who shook the dust of his homeland from his feet). The votes for German artists were divided among five different names. The national lists show one or two surprising omissions. No one voted for Blake or for Hogarth among the English, and there were only two Americans, Gilbert Stuart (for his *Skater* in the National Gallery of Art, Washington) and Jackson Pollock. Since our panel included a large number of distinguished Americans, it seems strange that Thomas Eakins,

surely the greatest American artist of the 19th century, failed to muster even one nomination.

Within the national lists there were also some surprises. The French painter who appealed most was Watteau, with votes divided among four different works. These were his admitted masterpieces—the two versions of *Le Pèlerinage à l'Île de Cythère*, one in the Louvre and one in Berlin, *L'Enseigne de Gersaint* (Berlin) and *Gilles* (Louvre). Watteau figures in standard histories of art as one of the world's greatest draughtsmen, almost on a level with Rembrandt, Michelangelo and Leonardo, and the close rival of Ingres and Degas. In addition, he is universally acknowledged to have revolutionized the style and subject-matter of French art in the 18th century. Yet his paintings have been criticized, in his own time and in ours, for carelessness and shoddy technique. Trailing some way behind Watteau were Cézanne (five votes), Poussin (four) and Seurat (four). These are clearly, in the opinion of our experts, the four greatest French painters. One Poussin painting mentioned (chosen by the artist Howard Hodgkin) was the

sombre *Landscape with the Ashes of Phocion* in the Walker Art Gallery, Liverpool. Others chosen were Courbet's *L'atelier du peintre* and Géricault's *Le Radeau de la Méduse*, which each received one vote.

In Italian Renaissance painting, it is not surprising to find that the Venetian and Florentine Schools far outstrip the rest. The artist from outside these schools who made the strongest impression was Piero della Francesca, four of whose paintings were nominated, compared with three by Michelangelo and four by Raphael, another Umbrian, and, amazingly, none by Mantegna. The relatively poor showing made by Michelangelo seemed to reflect a lack of enthusiasm for Florentine artists in general. They seemed often to be chosen more out of a sense of duty than because of genuine enthusiasm for their work. The Florentine who won most support was Botticelli—for *The Birth of Venus* and *La Primavera*, both in the Uffizi in Florence. The other artists mentioned, in addition to Michelangelo and Leonardo, were Bronzino, Piero di Cosimo, Giotto, Ghirlandaio, Uccello and Verrocchio.

There was, by contrast, a strong penchant for the great Venetians—seven artists got as many as 41 votes between them, more than were given to any other school. Within the list the preference went overwhelmingly to Titian, who had no fewer than 13 paintings nominated—more than any other artist, though the exact number is a little difficult to determine, due to the dispute about the attribution of the Titian/Giorgione *Concert* in the Louvre: for this painting our panel seemed to prefer the traditional attribution to Giorgione who was, next to Titian, the most popular artist among the Venetians. Trailing some way behind these two came Giovanni Bellini. One distinctly unfamiliar work by Bellini was chosen by an eminent art historian who wishes to remain anonymous. It is *The Dead Christ Supported by Boy Angels* in the Museo Civico, Rimini. The other 16th-century Venetians mentioned were Antonello da Messina, Cima da Conegliano, Lotto and Veronese. Carpaccio did not rate a mention, but G.B. Tiepolo, who revived the Veronese style in the 18th century, did better than his exemplar, with four votes to Veronese's one—two went to his sumptuous frescos at the Residenz in Würzburg, and two to *The Finding of Moses* in the National Gallery of Scotland.

Among the Spaniards, the choices, not surprisingly, were El Greco, Goya and Velazquez, with a single vote for Zurbarán, given by Neil MacGregor, editor of *The Burlington Magazine*, to the famous *Still Life* now in the Norton Simon Collection in Pasadena. Of the other three, Velazquez was the most popular. All aspects of his work attracted attention, from the early genre-scenes painted in Seville to the later court portraits. The Marchioness of Douro, daughter-in-law of the Duke of Wellington, called her choice of *The Water Seller of Seville* in the Wellington Museum, Apsley House, "self-evident". Since the picture was acquired as loot by the first Duke of Wellington, after the battle of Vitoria in the Peninsular War, there is a nice link between chooser and chosen. »

THE CONTRIBUTORS

Sir Harold Acton	R. B. Kitaj
Sir Geoffrey Agnew	Professor Peter Lasko
Walter H. Annenberg	Neil MacGregor
John Ashbery	George Melly
Alasdair Auld	Thomas Messer
J. Carter Brown	E. S. Morris
César	Terence Mullaly
Adrienne Corri	William Packer
Lord Croft	Victor Pasmore
Philippe de Montebello	Tom Phillips
Marchioness of Douro	Dr Edmund Pilkington
Dr Mark Evans	Sir David Piper
Dr Dennis Farr	Homan Potterton
Sir Brinsley Ford	Philip Pouncey
Sir Ernst Gombrich	John Russell
Lord Gowrie	Norman St John-Stevens MP
Professor Francis Haskell	William Scott
Dr John Hayes	Professor Erich Steingräber
Patrick Heron	Sir Roy Strong
Howard Hodgkin	Denys Sutton
Tom Hoving	Sir Ellis Waterhouse
Professor Michael Jaffé	Daniel Wildenstein

The large number of votes for the Venetians and the Spaniards indicates clearly that our panellists had a preference for painterly painters. It was therefore not surprising that there was support for Rubens. It is indicative of the way Rubens's reputation is now being re-assessed that there were votes for two late landscapes, essentially private works done for the artist's own pleasure. Sir Roy Strong, Director of the Victoria and Albert Museum, picked the *Château de Steen* in the National Gallery, London, saying of it: "Vistas to happiness, to eternity, lyrical, magical, abundant and giving of hope, it sings for ever." Lord Gowrie, Minister for the Arts, preferred *The Rainbow Landscape* in the Wallace Collection.

The total number of votes for Rubens trailed behind those given to works by the two Dutch 17th-century artists—Rembrandt and Vermeer—who form an almost perfect antithesis. Five paintings by Vermeer were mentioned: the choices spanned the whole spectrum of his *œuvre*. One of the paintings named was *The Cook or Woman Pouring Milk* in the Rijksmuseum, Amsterdam, chosen by Lord Gowrie and by George Melly, the jazz musician and collector, who said: "Such a commonplace subject, caught, transformed, totally beautiful in its clarity and poetry." Ten ➤➤

SIR ROY STRONG Director, Victoria and Albert Museum

1 Vermeer: *View of Delft*. "Perhaps the greatest use of light in painting aligned to utter timelessness and tranquillity (even one figure has been painted out as just too much!)."

2 Botticelli: *La Primavera*. "All the optimism and glory of Renaissance man in a new world of his own creation epitomized in one image, so potent that every single detail from face to foot stands supreme on its own."

3 Piero della Francesca: *The Meeting of Solomon and the Queen of Sheba*. "Utter purity of line used in a narrative of almost puritan reserve endorsed with a supreme nobility and grandeur of gesture."

4 Velazquez: *Pope Innocent X*. "The supreme portrait, it hangs on its own in a little room, a perpetual celebration of art's ability to combine the mask and face."

5 Rubens: *Château de Steen*. "Vistas to happiness, to eternity, lyrical, magical, abundant and giving of hope it sings for ever."

6 "Any late Titian, e.g. *Diana and Actaeon* or *Diana and Callisto*, *The Flaying of Marsyas*, etc. The greatest handling of paint on canvas—dragged, scumbled, splodged, impasto and glaze—everything is mysteriously evoked as in an apparition."



Landscape with the Ashes of Phocion, c 1648, by Poussin, was chosen by the artist Howard Hodgkin. It was purchased in 1983 by the Walker Art Gallery, Liverpool, from Lord Derby's family trust, with the aid of various art funds and benefactors.

Poussin, one of the four French artists most favoured by the contributors, created with Lorrain the French classical tradition in painting and spent his life in Rome.



View of Toledo, c 1595, right, by El Greco, chosen by the artist R. B. Kitaj, is in the Havemeyer Collection at the Metropolitan Museum, New York.

The painter's dramatic and rather fanciful representation of the city where he lived from 1577 until his death in 1614 anticipates the painting of pure landscape without figures.



NATIONAL GALLERY

SIR ELLIS WATERHOUSE Art historian

- 1 Botticelli: *The Birth of Venus*.
- 2 Lorain: *The Enchanted Castle*.
- 3 Poussin: *Inspiration of the Poet*.
- 4 Raphael: *Galatea*.
- 5 Titian: *The Emperor Charles V at Mühlberg*.
- 6 Veronese: *The Family of Darius before Alexander*.

THOMAS MESSER Director, Guggenheim Museum

(Self-imposed limitation to modern era)

- 1 Ensor: *Christ's entry into Brussels*.
- 2 Munch: *Dance of Life*.
- 3 Seurat: *Un Dimanche d'été à La Grande-Jatte*.
- 4 Cézanne: *Bathers*.
- 5 Gauguin: *Where do we come from? What are we? Where are we going?*
- 6 Rousseau: *Sleeping Gipsies*.

Rain, Steam and Speed—The Great Western Railway, 1844, by Turner. Exhibited at the Royal Academy that year at the height of the railway age, Turner's painting depicts the railway bridge at Maidenhead, and is now in the National Gallery, London. It was the choice of William Scott and the art dealer Sir Geoffrey Agnew, who commented: "This always seems to me to outrange all the Impressionist paintings that followed it, by its imaginative mingling of the three elements of the title and then binding them together with a core of iron."

paintings by Rembrandt were cited, so that he emerges second to Titian in the number of works nominated.

The Rembrants included *Bathsheba with King David's Letter* in the Louvre, chosen by both Dr John Hayes, Director of the National Portrait Gallery, and the painter Victor Pasmore. Pasmore described it as "a supreme synthesis of classical and romantic art". John Hayes said: "An utterly unidealized nude, imbued with deep spiritual qualities; an epitome of female tenderness, Bathsheba's head is inclined in reverie." Also chosen were *Danaë* in the Hermitage (Sir Brinsley Ford, former Chairman of the National Art Collections Fund), *The Board of the Drapers' Guild* in the Rijksmuseum, Amsterdam (Sir Ernst Gombrich, the art historian) and *The Conspiracy of Julius Civilis* in Stockholm (chosen by Denys Sutton, editor of *Apollo*). Rembrandt seemed to evoke a particularly measured and thoughtful response from those who proposed him as one of his peers. Denys Sutton commented on his supreme ability to convey the movement of intellect, without stepping outside the bounds which the art of painting imposes. 

TOM PHILLIPS
Artist

1 Velazquez: *Los Meninas*. "The touchstone of painterly economy of realization of space, air, light, atmosphere, character and human dignity."

2 Titian: *The Flaying of Marsyas*. "The final fruit of three quarters of a century's labour. A lay passion of salvation through suffering and the most poignant manifestation of the artist's view of art."

3 Raphael: *The School of Athens*. "Sometimes I prefer the full-scale drawing in Milan but the final fresco buries its passions in the ultimate achievement of Renaissance art: the last moment when man seemed to have control of the things and thoughts of the world through his art."

4 Grünewald: *Iseghem Altarpiece*.

"The greatest feat of sustained intensity of vision in painting: the pictorial equivalent of a Bach Passion and including the most expressive of all crucifixions. Behold I show you a mystery."

5 Martini assisted by Memmi: *The Annunciation*. "Where the lyrical meets the serene and rich luxury combines with austere economy to make a perfect combination of physical gestures in both emotional reality and formal abstractions."

6 "Would prefer to leave the last space blank, so many works by Vermeer, Piero della Francesca, Michelangelo, Seurat, Rembrandt, Ingres, Matisse, etc, could be in this list that it would be invidious to close it off with a sixth."



Bathers, c 1898-1905, by Paul Cézanne is one of three large canvases on this theme painted during the artist's last years. This one is in the National Gallery. Another is in the Barnes Foundation at Merion, Pennsylvania, and a third, larger, version is in the Philadelphia Museum. Cézanne worked on all three intermittently over several years. The National Gallery painting was chosen by Thomas Messer, director of the Guggenheim Museum, New York.



Danaë, 1636, by Rembrandt, left, hangs in the Hermitage, Leningrad. The painting, believed to be of Danaë, daughter of King Acrisius of Argos, from Greek mythology, was chosen by Sir Brinsley Ford. He said: "The splendour and richness of the colours in the background make a wonderful foil to one of the most sensual and beautiful of all Rembrandt's nudes."



The Cook or Woman Pouring Milk, c 1658, by Vermeer, from the Rijksmuseum, Amsterdam, was one of five paintings by this artist chosen by our panelists. Believed to be one of Vermeer's early paintings, this has been one of his most popular works since Sir Joshua Reynolds drew attention to it in the late 18th century. Lord Gowrie called it "the greatest work by the greatest painter". For George Melly it is "such a commonplace subject, caught, transformed, totally beautiful in its clarity and poetry".

The reactions to Rembrandt said a great deal about our panelists' expectations of a great work of art. The qualities they searched for included deep humanity, powerful and subtle characterization, and an intense feeling for colour, which should be glowing but never obvious. Most of all they seemed to respond to the idea that the materials of the painter were being used to convey fundamental ideas and feelings which could never be expressed in words. Though the list of nominations contained a comparatively small proportion of modern works, the development of modernism has nevertheless profoundly influenced attitudes towards the art of the past.

Our panelists looked for a kind of purity—not for arid conjunctions of abstract form, but for art which remained true to itself, where the meaning resonated in colour and in the relationships between shapes and volumes, just as much as it did in gestures, or glances or expressions. Our ancestors often seemed to think of painting as an extension of drama-frozen theatre, momentarily suspended narrative. Today we look at the same paintings more nearly for their own sake. And when we are tempted to look outside, what interests us is not the story the work itself tells, but its relationship to the painter's own life. The formal structure is more apparent to us than it was to earlier critics, and so, too, is the psychological implication. What our panelists seemed to want was not only purity of painterly intention, but a truthful reflection of the particular personality responsible for creating what we see.

NEIL MACGREGOR
Editor, *The Burlington Magazine*

1 *Pieta de Villeneuve-lès-Avignon*. "Suffering. Two great semi-circles of human and divine grief: the tight geometry provides the only visual equivalent for total renunciation."

2 Holbein: *Christine of Denmark*. "Meeting people. Life-size shyness, knowing it has got to come forward. If the National Art Collections Fund had acquired only this, it would have a claim on our gratitude."

3 Rembrandt: *The Return of the Prodigal Son*. "Love. Although no facial expression can be clearly read, this is the image of unlimited trust and unquestioning acceptance."

4 Zurbaran: *Still Life*. "Tranquillity. Seen with Zurbaran's eyes, the merest bowl or lemon acquires a compelling moral presence."

5 Tiepolo: *The Finding of Moses*. "Festivity. Although they happen to have found a baby, this must be the most stylish picnic party in all art."

6 Manet: *A Bar at the Folies-Bergere*. "Loneliness. Noise and light and abundance and emptiness."



S. ALBRECHT

L'atelier du peintre, 1855, by Courbet hangs in the Louvre, Paris, and was chosen by Professor Erich Steingräber, Director of the Alte Pinakothek museum, Munich. This immense canvas of the artist in his studio portrays the influences on his life as human figures. When it was rejected for the Exposition Universelle in Paris in 1855, Courbet staged his own exhibition near by. He was to lead French painting towards truth to nature.



The Annunciation, 1333, left, by Simone Martini, assisted by his brother-in-law, Lippo Memmi, contains scenes of poverty. Designed as an altarpiece for Siena Cathedral, it is now in the Uffizi, Florence. Those who voted for it were Sir Harold Acton and the painter Tom Phillips, who believes its rich luxury and austere economy "make a perfect combination of physical gestures in both emotional reality and formal abstractions".



1 Titian: *Pieta*. "The most moving of all expressions of the Agony of Christ and of human responses to the ultimate tragedy of death."

2 Giorgione: *The Tempest*. "A deeply affecting representation of man's relationship with nature, of the ultimate mystery of nature, and of the dignity of motherhood."

3 Goya: *The Dog*. "One of the fullest and most poignant expressions of the ultimate loneliness of all living creatures."

4 Watteau: *Gilles*. "A perfect assertion of the dignity of man faced with an existence over which he has only limited control."

5 Picasso: *Guernica*. "The most forceful of all expressions of man's inhumanity to man."

6 Ghirlandaio: *Old Man and his Grandson*. "One of the most beautiful of all expressions of the innocence of love and of human trust."

SIR HAROLD ACTON
Author and collector

1 Martini, assisted by Memmi: *The Annunciation*. "In line and colour the most purely melodious of Annunciations."

2 Piero della Francesca: *The Baptism of Christ*. "Bathed in magical serenity the figures stand solidly against a luminous sky in an Umbrian landscape more spiritual than earthly. An extraordinarily original composition for the period."

3 Giorgione: *The Tempest*. "A superb painting that continues to mystify the critics. The half-naked woman sucking a baby under a tree, the broken columns, a standing soldier and the distant buildings, all under a flash of lightning, are drawn from the depths of the painter's poetical imagination."

4 Botticelli: *The Birth of Venus*. "As Walter Pater wrote in *The Renaissance*, 'a more direct inlet into the Greek temper than the works of the Greeks themselves even of the finest period'. A symphony of pure line and delicate colour."

5 Velazquez: *Las Meninas*. "Far too famous a composition to summarize in a few sentences. Recently Picasso has attempted variations on the same theme, and others are bound to do so."

6 It is difficult to choose between Rembrandt's *The Night Watch*, all action, and Vermeer's glowing *View of Delft*, all peace and tranquillity. Proust has written about Vermeer more sensitively than most academic critics. I think I would choose the Vermeer. Both are masterpieces."

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THE WORLD'S GREATEST PAINTINGS



Apollo and the planets and the four continents paying homage to the Prince Archibishop from the cycle of frescos, 1750-53, by G. B. Tiepolo in the Residenz, Würzburg, details above, left and below left. The Venetian painter, with his two sons, went to Würzburg to decorate the palace of the Prince Archibishop. The ceiling of the imperial hall and the frescos on the ceiling and walls of the grand staircase represent Tiepolo's finest work. The frescos were chosen by Francis Haskell, Professor of Art History at Oxford University, and by Dennis Farr, Director of the Courtauld Institute Galleries, who said, "For sheer brilliance of conception and execution, there is little to rival this, except, perhaps, Michelangelo's Sistine ceiling."

Old Man and his Grandson, c 1480, by Ghirlandaio, right, now in the Louvre. A Florentine, Ghirlandaio is noted for his frescos and Michelangelo is believed to have been his pupil. His keen observation of his fellow citizens, many of whose portraits he incorporated in frescos, is evident in this portrait, chosen by Terence Mullaly, art critic of the Daily Telegraph, who describes it as "one of the most beautiful of all expressions of the innocence of love and of human trust".



Le Pèlerinage à l'île de Cythère, 1717, by Watteau. There are two versions of this painting which Watteau submitted to the French Academy. One is in the Louvre, the other in the Schloss Charlottenburg, West Berlin, and both were nominated by members of our panel. Dr John Hayes, Director of the National Portrait Gallery, chose the painting in the Louvre, calling it "a poesia of magical enchantment, the figures grouped in faultless rhythm, their expressions unceasingly redolent of their innermost thoughts".

WILLIAM SCOTT
Artist

1 Rembrandt: *Self-Portrait*. "This painting makes a universal appeal and contains a message for all time."

2 Titian: *Bacchus and Ariadne*. "This painting is unsurpassed in breadth of colour and freedom of expression."

3 Van Gogh: *Sunflowers*. "This painting like Rembrandt's *Self-Portrait* is seen immediately as great."

4 Goya: *The Naked Maja*. "This painting has daring exuberance and freedom from all other paintings of the nude."

5 Uccello: *Battle Scene*. "Here was the point where science and art amalgamated and a new art was born called perspective."

6 Turner: *Rain, Steam and Speed*. "This painting is the father of all modern art and has a universal appeal."



NORMAN ST JOHN-STEVAS MP
Former Minister for the Arts

- 1 Rubens: *The Magi*. "The brilliant colour, the composition, the joy of the wise men at seeing the King of Kings."
- 2 Turner: *Norham Castle, Sunrise*. "The dissolution of all form and substance into pure light."
- 3 Pollock: *Number Fourteen (1948)*. "Colour and form uniquely combined. A picture for our time."
- 4 Kokoschka: *The Tempest*. "Deep feeling."
- 5 Titian: *The Transfiguration*. "Religious feeling and light."
- 6 Cima: *The Baptism of Jesus*.

The Rainbow Landscape, c 1636, by Rubens; Wallace Collection, London.

In 1635 Rubens bought a country estate near Antwerp and devoted most of his later years to the depiction of rural life and scenery, of which this painting is one of the grandest and most romantic expressions. It was chosen by Lord Gowrie.

THE MARCHIONESS OF DOURO
Collector

- 1 Velazquez: *The Water Seller of Seville*. "Self-evident."
- 2 Piero della Francesca: *The Resurrection*. "This painting reflects some of the pain, compassion and strength of my understanding of the Resurrection."
- 3 El Greco: *The Baptism of Christ*. "The torture and the mystery of perspective."
- 4 Ingres: *La Baigneuse de Valpinçon*.
- 5 De La Tour: *Le Nouveau-Né*.
- 6 Reni: *Portrait of a Young Girl*. "This painting so inspired Shelley that he wrote his under-rated play *The Cenci* on the strength of it."

The Water Seller of Seville, c 1619-20, right, by Velazquez. One of the finest of his early paintings of domestic life in Seville, it now hangs in the Wellington

Museum in Apsley House. The Marchioness of Douro described her choice as "self-evident": her husband is heir to the Duke of Wellington whose illustrious ancestor acquired the picture in 1813 as part of the spoils of the Battle of Vitoria during the Peninsular War in Spain and Portugal.

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Catering for all tastes

by Carol Kennedy

Whether running Paris's most prestigious hotel or a motorway café in Newport Pagnell, Lord Forte's aims are the same: to provide value for money through shrewd "kitchen housekeeping" and to make a profit.

This summer a record number of overseas visitors will be arriving in Britain—London alone is expected to have received eight million by the end of 1985—and it is a fair bet that most of them at one time or another will stay in a hotel or eat in a restaurant or roadside cafe run by Trusthouse Forte, Britain's biggest hotel and catering group. On the way here and back, moreover, they will probably have bought duty-free goods in a Trusthouse Forte airport shop, flown in a plane cleaned by a Trusthouse Forte subsidiary and eaten an airline meal prepared in kitchens run by yet another Trusthouse Forte offshoot.

The immense international operation whose headquarters is in THF's flagship hotel, the Grosvenor House in Park Lane, now has an annual turnover of more than £1 billion; operates 800 hotels around the world—a quarter of them in the United Kingdom—with 72,000 rooms; provides the eating public with 3,000 different catering outlets and employs a total of 66,000 people, more than 45,000 of them in Britain. Its trading receipts this year from overseas interests and visitors are estimated at £450 million. The recent recipient of a Queen's Award for Export Achievement (its second), THF maintains a high and consistently successful profile in the leisure industry which is rapidly supplanting Britain's old manufacturing base as a source of earnings and employment. And from its modest beginnings 50 years ago with a Regent



Lord Forte, chairman of THF—cost control is the key to his success.

Street milk bar, it has been stamped with the personal philosophy of one man—the redoubtable Charles Forte, now Lord Forte of Ripley.

Forte is one of a small, elite band of British entrepreneurs who have successfully made the transition from founding a family business to managing a huge international conglomerate. He has done it without losing the imprint of the family-run business; partly because his son Rocco Forte, after 20-odd years thoroughly grounding himself in every aspect of the company, is now chief executive, implementing the family philosophy in day-to-day management, but also

because Lord Forte remains a vigorous and enthusiastic chairman. At 77 he looks fitter than many men half his age, works out daily on exercise equipment in his Belgravia town house, walks briskly to his office across Hyde Park and says cheerfully, "Every day I have an enjoyable experience at work."

His presence is still very much felt throughout the company: a board director comments on his "tremendous eye for detail" and his senior general manager, Matt Buccanti of Grosvenor House, says, "his judgement is impeccable". Potential high-fliers in the hotel management side are still carefully marked down by the chairman: when Buccanti was appointed to the flagship post last October after working for the company since its 1970 merger with Trust Houses, he was astonished to find that Forte "knew almost more about me than I did myself".

A small, impeccably groomed man with a soft, gravelly Scottish burr—he came to Britain from Italy at the age of five and was educated in Scotland—Forte is the undisputed hotel king of Britain. His domestic empire, like ancient Gaul, can be divided into three parts: the great luxury establishments of London like Grosvenor House, Brown's and the Hyde Park, with their lesser luminaries like the Cumberland, Waldorf and Strand Palace; the Post Houses, Albany chain and other comfortable business hotels; and the historic old inn which he acquired with Trust Houses, names like the Swan at



Lavenham and the Shakespeare at Stratford-upon-Avon. The famous Sheenbourne in Dublin, also a former Trust House, has recently undergone a thorough restoration in line with the group's policy of regular reinvestment in its properties.

Abruptly, Trusthouse Forte's jewels include two great Paris hotels, the Georges V and the Plaza Athénée; the Ritz in Madrid; the Dom in Cologne; the Plaza Athénée and Westbury in New York; the Hotel des Bergues in Geneva; the splendidly restored King Edward in Toronto and the Plaza of the Americas in Dallas. The group operates or franchises a 500-strong motel chain in North America, Mexico and Tahiti, runs resort hotels in the West Indies and European sunspots (as well as the Imperial, Torquay) and flourishes in Dubai and Bahrain. This year it will add the luxurious new Amman Palace Hotel in Jordan.

One can eat under Forte management on the red plush banquets of Oscar Wilde's old haunt, the Café Royal in Regent Street, painstakingly restored to its gilded and curlicued 1890s glory; in Kardomah cafés, 220 Little Chef roadside grills and 13 motorway service areas, Gardner Merchant, a fast-growing subsidiary which last year recorded a 22 per cent profit increase over 1983, is Europe's largest contract caterer, preparing more than 230 million meals a year for offices, factories, schools and hospitals. THF Airport Services deliver more than 15 million in-flight meals each year for over 120 international airlines; the up-market caterers Ring & Brymer dominate corporate and civic hospitality at the Derby, Royal Ascot, the Chelsea Flower Show and the Lord Mayor's Banquet; Lillywhites sporting equipment is world-famous and Sidwick &



Grosvenor House, top, is the company's headquarters as well as its flagship hotel. The Great Room, top right, is the largest hotel room in Europe. Also in London, the Café Royal, above, has been restored to the plush and gilt of its 1890s heyday.

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It is a long way from the Meadow Milk Bar near the BBC, personally selected as a promising site for passing trade by the 26-year-old Charles Forte when he decided to leave his father's modestly prospering restaurant business on the south coast and set up on his own in 1935. But the principles on which he and Rocco, an equally gregarious and sociable character, run their vast business today have not deviated one whit from the formula evolved 50 years ago for that first small group of milk bars. It is a simple but

effective method of cost control which estimates each unit in terms of likely income, gross profits, wages and other overheads and minimum sales needed, and measures each unit's success against another using a system of percentages and ratios.

The Georges V and Grosvenor House are run on this shrewd "kitchen housekeeping", as Lord Forte calls it, surely as the humblest call the group. One result, a point of company pride, is that Trusthouse Forte's bank borrowings are notably low compared to its assets, representing a net ratio of 0.33 to 1. The Grosvenor House



Forte merged with Trust Houses in 1970 and Charles Forte's style of management swept through old hotels like the Swan at Lavenham in Suffolk, above centre, like an Atlantic gale. The Georges V, above, is one of three top Paris hotels owned by THF.

whose Great Room is the largest hotel room in Europe (and was a fashion-able ice-rink in pre-war days), will have an estimated turnover of £31 million this financial year and is "by far the most profitable hotel in London", says general manager Buccanti.

By the end of 1983, practising his comparative control system, Forte had made it public to the central London and a growing supply business which saved him 20 per cent on costs. After the war he borrowed £30,000 from the Prudential to buy from Lyons the famous "Rainbow Corner" in Coventry Street, later adding the Cri-

terton and its "Marble Hall" on Piccadilly Circus. (This has recently been reopened in *fin-de-siècle* splendour as the Criterion Hotel.) "My mentality," as Forte became known, went to the half the eating business for the 1951 Festival of Britain, to buy the Café Royal in 1954 and the Waldorf, his first hotel, in 1958. He paid £600,000 for the Waldorf and in the late 70s was offered £2.5 million for it.

Forte went into hotels because "I thought that would be a quicker route to a bigger company, and the hotel business always intrigued me." He was also keeping a sharp eye on mass ➤

Catering for all tastes

catering trends. He secured the first catering contract at Heathrow Airport in 1955 and four years later opened his first motorway service area at Newport Pagnell on Britain's original motorway, the M1. Now THF is the leading motorway caterer, a fact which some critics, Lord Forte will tell you, are quick to cite as evidence that the group has no business bidding for the great luxury hotels of Europe. He himself sees no incongruity: in his view it is simply a question of value for money in whichever market you are operating.

In 1962 the company, then called Forte Holdings Ltd, was floated on the Stock Exchange and over-subscribed 40 times. It went on to expand into places of entertainment like the Talk of the Town, the 200-year-old chocolate company Terry of York (since sold) and commercial catering, but at no time—not even at the peak of the 1960s casino fever—was Forte ever tempted to dabble in gambling enterprises. THF still refuses to install gaming machines in its motorway cafés, though by doing so Forte says, "we lose money". They would, he maintains, bring in undesirable elements; besides which, "these things don't give people anything, they just take the money. We prefer to give people something, like good food and service."

The group's great leap forward to become a dominant force in British hotels occurred in 1970, when it achieved a merger with the prestigious but sleepy Trust Houses chain against the bitter opposition of TH chairman Lord Crowther. After the merger, trying to clip Forte's wings, Crowther engineered a £145 million takeover bid by Allied Breweries, now Allied Lyons but then led by Keith Showering of Babycham fame. The scheme failed because Forte, a master of boardroom strategy and at his coolest and most dangerous when the chips are stacked against him, responded swiftly by buying £12 million worth of THF shares, borrowing heavily to do so. The 28 per cent control he achieved was enough to see off the Allied bid.

Trust Houses had been founded in 1903 with the aim of rejuvenating historic old coaching inns which had been in decline since the rise of the railways. They were managed in a gentlemanly fashion with a somewhat indulgent attitude towards executive performance and a remote, rather bureaucratic system of handling customer complaints. Charles Forte's management style swept through the fusty organization like a rough Atlantic gale. Matt Buccanti, then deputy manager of the Burford Bridge Hotel at Box Hill, with seven years in Trust Houses under his belt since joining them from the Savoy in 1963, experienced the bumpy ride at first hand and found it exhilarating: "There was stricter budgetary control and discipline, and much less tolerance of failure." Forte set budget targets



Chief executive Rocco Forte, above, is continuing the family tradition. THF subsidiary, Gardner Merchant, Europe's largest contract caterer, supplies meals to board rooms, schools and hospitals, right and above right.

and expected them to be met. He went on television and stated publicly that any dissatisfied customers should contact him directly. Some major complaints did get through to him, and then staff all down the line felt the consequences.

Buccanti was able and willing to adapt to the new régime, but many could not. The other side of the coin, however, was that Forte paid above-average salaries, which the group still does, and rewarded those who performed well. Staff turnover in THF today, at around 50 per cent a year, is more than 30 per cent below average in this notoriously volatile labour market. The group has always placed great emphasis on training, at all levels up to and including senior management: all general managers go through at least one course a year at the group's own management "college", a converted small hotel off the M40. Here they brush up their skills on such subjects as marketing, computers, wine, the chairmanship of meetings, executive development and advanced accounting for managers.

Trusthouse Forte, says John Robbins, its chief of communications, is "a company run by a philosophy", and under the two Fortes, father and son, the philosophy is rooted in family values. In many ways it resembles the one Margaret Thatcher is fond of citing, the firm but fair parental hand and the disciplines of good housekeeping. Like hers, it can appear restrictive and unimaginative to some under its writ. But the result, in an industry noted for its anarchic labour relations and endemic petty corruption, has been stability, consistency and a steadily rising level of customer approval as well as profits for the shareholders—a goal Forte says unashamedly is "my main purpose in life". Last year's pre-tax profits were £105.2 million on turnover of £1.1 billion, 20 per cent up on 1983. Forte gives short shrift to union militants and the company, not surprisingly, has had some bitter clashes



with organized labour—as much as it is organized in the hotel industry. But he is proud of the fact that on one occasion when the Grosvenor House was picketed, precisely one person joined the demonstrators out of more than 800 hotel staff.

The family roots of the Forte philosophy reach back to Charles's grandfather, Pacifico Forte, who opened a café near Dundee in the late 19th century purveying superior ice cream made from a French chef's recipe. Charles's father, Rocco, after a spell working as an ironworks foreman in the United States, returned to Italy to marry and raise a family but emigrated in his turn to Scotland in 1913, remaining in Britain to set up his group of seaside restaurants and cafés.

"My father always said to me, it doesn't matter what you charge, but you must give good value or people won't buy, and you're cheating." He does not subscribe for a moment to the view that the British cannot or will not give good service any more, or cook well. Of the group's 45,000 employees in the UK, he reckons about 5 per cent come from other EEC or foreign countries, the rest are "100 per cent British subjects".

Born in Mortale, a hilltop village inland from Naples, Forte is almost aggressively patriotic about Britain. As I was ushered into his discreetly luxurious office on the first floor of Grosvenor House, he was enjoying the spectacle of a troop of Household Cavalry, which he identified as the Blues and

Royals, going through their paces in Hyde Park across the way. The Union flag flies outside many of his overseas properties alongside the flag of the host country and he is proud of the fact that the international conglomerate he founded remains thoroughly British at its core.

"Our future plan is always based on development in this country," says Forte senior. "That is our first priority. Next to the UK we'd probably focus on the US and, following that, the Continent, then the rest of the world. Of course, if an interesting hotel or group of hotels of the right type surfaced tomorrow, say in Paris, we'd buy. But so far as building and development is concerned, the United Kingdom comes first." Around three new Post Houses are currently built each year.

Forte is fond of pointing out the indirect employment generated within Britain by the THF group, which annually spends more than £390 million on supplies, including 41 million pints of milk, 90 million eggs, 3.5 million glasses, 750,000 pieces of cutlery and 60 miles of carpet. It also lays out £5 million worth of insurance premiums each year. About 25 per cent of all purchases are handled centrally, subject to specifications and quality controls along the lines of other great consumer businesses like Sainsbury and Marks & Spencer, but a good 70 per cent of the group's food is supplied through its own company, Puritan Maid, which is going increasingly into



Lillywhites sports shop at Piccadilly Circus, top, opened in 1863, was taken over by Forte Holdings 100 years later in 1963. The Little Chef at West Meon, Hampshire, above, is one of 220 THF grills—probably the company's most popular venture.

external sales, supplying other catering concerns. Ian Johnston, board director responsible for supplies and purchasing, would like to see Puritan Maid's external sales eventually accounting for a third of its revenue.

On menus and wine lists (most of the THF wine is bought through one London supplier, Grierson Blumenthal), operators have a choice but food and wine committees under board director Tito Chiandetti have a "monitoring role". The wine lists range from homely red and white house wines to historic vintages: the Café Royal cellars, stretching under Regent Street,

are legendary. There are two distinct types of house wine—you would not, after all, expect the Hyde Park to serve the same as the Glasgow Albany. On the same principle there is no standardized house style of cutlery or décor in Trusthouse Forte, whose management flinches from any description of its varied hotels as a "chain". The only standardized factor throughout the diverse group is that hidden but crucial hand of cost control.

How will the group grow as it enters its second half-century? Lord Forte (the life peerage came in 1982, following the knighthood in 1970) speaks of

LORD THORNEYCROFT The Amateur



A Companion to Watercolour

FOREWORD BY SIR HUGH CASSON



The old-established publishing house, Sidgwick & Jackson, is also part of the THF group. In addition to hardback books—three new ones are shown here—the publishing division produces *Time & Tide* magazine and guides to Britain.

way café. But we've improved every hotel we've walked into. This place—and he gestures around him at Grosvenor House—"was a hangar. We've spent £12 million on it, and we're making a lot of money from it."

Forte sees a "very big future" in commercial catering—"there are billions being spent on people eating in canteens and we're only doing a few million"—but public attention will always be focused on the glamorous hotel acquisitions. Aside from the Savoy group, which includes Claridges and the Connaught, and excluding the Ritz, owned by Trafalgar House, one great crown jewel among London hotels remains intriguingly outside the Forte empire, just a few paces down Park Lane from his office. Had he never contemplated bidding for the Dorchester?

He sidestepped the question at first, then addressed himself thoughtfully to it. "We've never made an offer for the Dorchester. I've been approached two or three times but I've always thought the price too high and I've never responded. Maybe I made a mistake, maybe I should have bought it. I think I could have bought it six years ago for £15 million or £16 million". In 1984 the Dorchester changed hands for the second time within a year—for an estimated £56 million.

It was, perhaps, the only time when this master of negotiation missed the tide of opportunity. With the Savoy, however, he is convinced the tide will come in to his feet eventually. All he has to do is wait, like the patient fisherman he is in his leisure moments in Scotland. Sir Hugh Wontner, a month Forte's junior, lists acting as one of his hobbies in *Who's Who*. When the quiet drama between them is finally played out, that, one suspects, is when Lord Forte of Ripley will retire to cultivate his Surrey garden—and not a moment before.

Carol Kennedy is Deputy Editor of *The Director*.



opportunities to buy the "right type" of hotel. That largely depends on the group's existing assets in any location: in Paris, where they already own three great prestige hotels, THF would consider "a very big four-star hotel", but mainly they are in the market for luxury hotels.

Forte still confidently expects to get the Savoy group, which has been eluding his grasp for years because of the peculiar structure of Savoy Hotel shares which give voting control to the owners of a handful of crucial "B" shares. These shareholders, principally former Savoy chairman Sir Hugh Wontner and the hotel's founding D'Oyly Carte family, have successfully thwarted Forte's ambitions despite the fact, as he exclaims in weary exasperation, that with 70 per cent of the shares in THF hands (though only 42 per cent of the votes), "we already own it". The recent death of Dame Bridget D'Oyly Carte does not change the position, because her "B" shares were previously committed to a family trust.

Forte clearly thinks the whole thing is a gigantic illusion perpetrated on Savoy shareholders, who cheer Wontner to the echo when he wins another round in the battle, but whose pockets would undoubtedly benefit by a Forte takeover. "The D'Oyly Carte Opera Trust could have had £7 million or £8 million by now, but they won't do it. It's quite despicable, the whole thing." The Savoy people, he says, like to spread the impression that Forte would "turn the Savoy into a motor-



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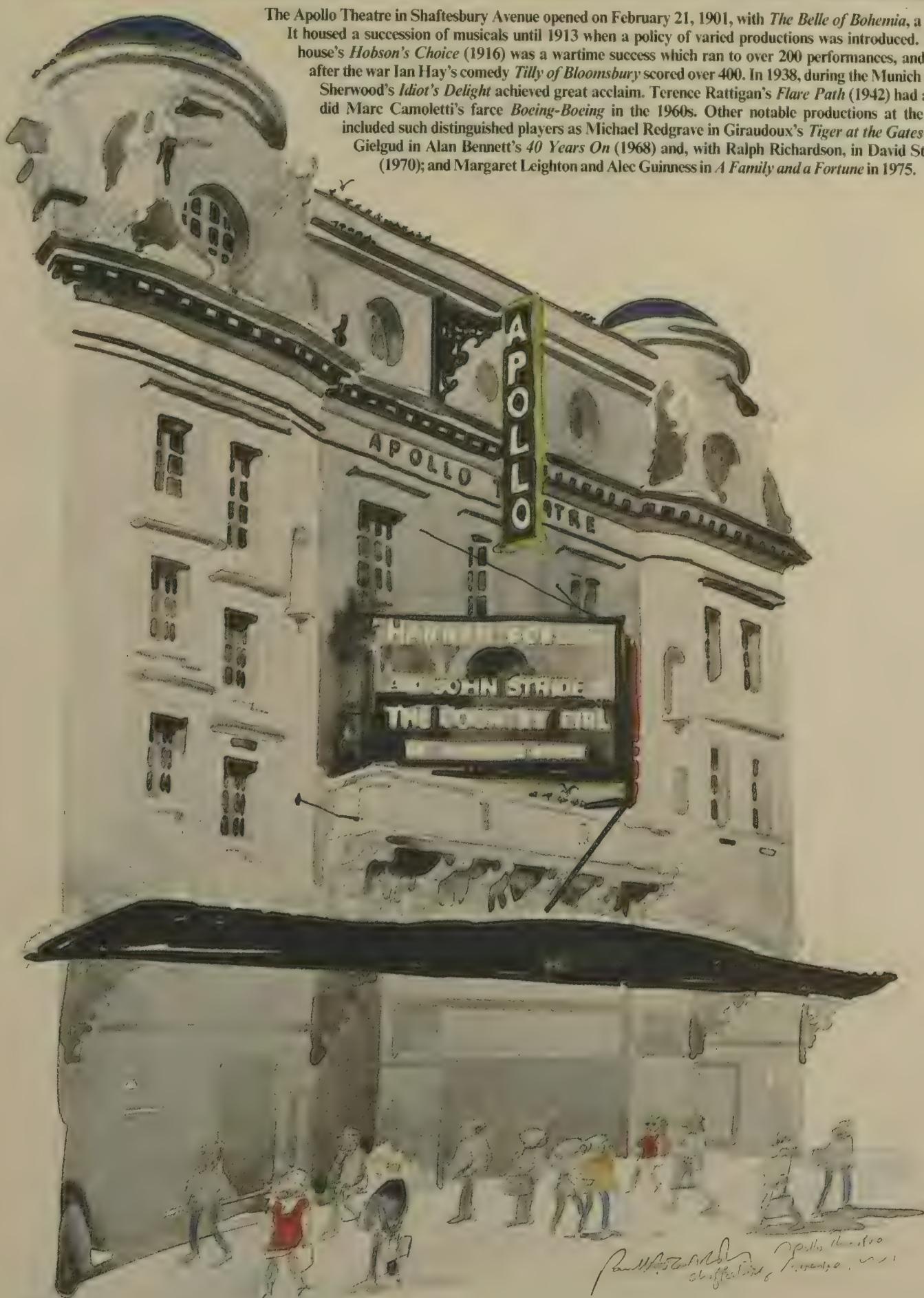
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London Theatres by Paul Hogarth 12: The Apollo Theatre

The Apollo Theatre in Shaftesbury Avenue opened on February 21, 1901, with *The Belle of Bohemia*, a musical play. It housed a succession of musicals until 1913 when a policy of varied productions was introduced. Harold Brighouse's *Hobson's Choice* (1916) was a wartime success which ran to over 200 performances, and immediately after the war Ian Hay's comedy *Tilly of Bloomsbury* scored over 400. In 1938, during the Munich crisis, Robert Sherwood's *Idiot's Delight* achieved great acclaim. Terence Rattigan's *Flare Path* (1942) had a long run, as did Marc Camoletti's farce *Boeing-Boeing* in the 1960s. Other notable productions at the Apollo have included such distinguished players as Michael Redgrave in Giraudoux's *Tiger at the Gates* (1955); John Gielgud in Alan Bennett's *40 Years On* (1968) and, with Ralph Richardson, in David Storey's *Home* (1970); and Margaret Leighton and Alec Guinness in *A Family and a Fortune* in 1975.



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The new Bentleys

by Stuart Marshall

Bentley is a name to stir the passions of any motorist. It evokes fantasies of headlamp beams stabbing the darkness, of the bellow of an open exhaust as a playboy driver tries to beat the Blue Train from Paris to the Mediterranean.

At Le Mans in the famous 24 hour races in the 1920s Bentleys carried all before them. But the company started by W. O. Bentley always had a frail financial base. It got into difficulties and was taken over by Rolls-Royce, which introduced its first Bentley car in 1933. The so-called Rolls Bentley of the 30s was a different kind of car: a sporty Rolls-Royce rather than one of the "fastest lorries in Europe", as Bugatti had slightly described the original Bentleys when they beat his own cars in competition.

The Rolls Bentley—a name that pleased neither Rolls-Royce nor Bentley Motors—did not survive the Second World War. The first post-war Bentley was a Rolls-Royce standard steel saloon with a different radiator. It sold for £2,997. From then on, with the exception of the Continental—a model treasured by collectors and investors alike—Bentleys and Rolls-Royces were one and the same thing. For a time a Bentley was a little cheaper because, it was said, the radiator shell cost less to make.

The Continental, built on a separate chassis like a pre-war luxury car, lasted until 1966 when production ceased. For the best part of the 70s and early 80s the Bentley existed in name only. The badge on the boot and the shape of the radiator said it was a Bentley, but everyone knew it was a Rolls-Royce. A Bentley Mulsanne appeared in 1981; it was a Rolls-Royce Silver Spirit's twin brother. The Mulsanne Turbo which made its débüt at the Geneva show the next year was a landmark in recent Bentley history because it demonstrated that the marque was on the performance path once more.

Outwardly, the normal Mulsanne and the Turbo are identical. The real difference is that the Turbo has 50 per cent more power, the result of grafting a most sophisticated turbocharger on to the 6.75 litre V8 engine. Rolls-Royce has always displayed a curious reticence about the power of its products.

An educated guess puts the Mulsanne Turbo's output at 300 horsepower instead of the normal Mulsanne's 200 bhp, which is the same as all Rolls-Royce models. For a 6.75 litre engine it is still hardly startling, but the extra boost transforms the performance. Despite its 2½ tons, the Mulsanne Turbo accelerates from a standstill to 60 mph in seven seconds, which keeps it ahead of a Jaguar XJ-12, and it reaches 135 mph with a traditional



Rolls-Royce's urbanity and silence. It is said that it would go even faster but an ignition cut-out has been fitted, largely to protect the tyres from the stress caused by exceeding 135 mph.

Tyres are enormously important to a Rolls-Royce or Bentley because the buyer who parts with upwards of £50,000 is not prepared to suffer ride harshness or noise. The Mulsanne driver rightly expects to be able to enjoy the stereo at 120 mph and more on the autobahn. High speeds round bends have been less important which is just as well, because the Mulsanne's get-up-and-go and fleetness have not in the past been matched by nimbleness on corners. Tyres, like everything else, cannot be all things to all cars.

Of late, however, Rolls-Royce has discovered that some Mulsanne owners have demanded better handling and cornering even at the cost of some of the traditional tranquillity. Hence the appearance at the 1985 Geneva show of two significant

developments. One was the Bentley Turbo R—the R stands for roadholding—and the other was the Bentley Project 90.

The Bentley Turbo R reflects a lot of activity by development engineers at Rolls-Royce headquarters in Crewe to stiffen the suspension, improve the massive car's air penetration at high speeds and sharpen steering response. The smooth, soft-riding Avons of the Standard Mulsanne Turbo are, in the Turbo R, replaced by enormously wide, ultra-low-profile Pirelli P7s, a tyre much used by Porsche and other supercar builders on models capable of 150 mph and over.

The change of tyres and the stiffening of the suspension make the Turbo R more responsive to the driver's commands than any previous Bentley. There is, of course, an increase in noise and a greater awareness of coarse road surfaces. Engineers shrug and say that one gets nothing for nothing.

Project 90 hogged the limelight at

The Bentley Mulsanne Turbo, above, reaches 135 mph with a Rolls-Royce's urbanity and silence. The wire mesh grille on the Bentley Eight, left, is a feature which dates back to before 1931, when the company was taken over by Rolls-Royce.

Geneva though, in some ways the Turbo R model was more significant, at least in the short term. A styling exercise, Project 90 was built to gauge reaction from dealers and potential customers. Rolls-Royce management were anxious to damp down some of the wilder flights of speculation sparked off by the appearance of the new car. "There is no direct link between Project 90 and the year 1990 but clearly plans are in hand to create engineering changes for the next decade." That was the kind of carefully worded comment that met requests for details—even offers to buy it straight off the stand on a "name your own price" basis.

Major mechanical systems from the Bentley Turbo R could be used in the Project 90 if it were ever built. A fuel-injected version of the 6.75 litre V8 turbocharged engine is under development—Rolls-Royce is almost alone in staying with carburettors for all but the cars it sells in California. The extra power could give the Project 90 even better acceleration than a Mulsanne Turbo as well as a higher top speed. It has the "R" improvements, so its handling should match its performance potential.

What Rolls-Royce and Bentley cars now need is to go on a slimming diet. A scientific programme of weight reduction would add new vigour to their performance, help reduce fuel consumption and further improve handling.



Lynda Ellis is incurable. But she's learning to live again.

Lynda Ellis was young, bright and outgoing. She taught domestic science. Until she had a car crash.

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ARCHAEOLOGY 2017

Evidence of Peel Castle's Viking invasion

by David Freke

Excavations at Peel Castle, Isle of Man, led by the author, director of Liverpool University's Rescue Archaeology Unit, reveal the fusion of the Celtic and Norse communities and later developments on this fascinating site.

At Peel Castle, in the Isle of Man, fascinating and painstaking archaeological detective work is taking place. For much of its history the island was the economic and military key to political control in north-west Britain. Its strategic position at the centre of the north-south and east-west sea routes resulted in frequent battles and political manoeuvres in which maritime supremacy was crucial. The natural harbour at Peel, on the west coast, is protected from the southerly and south-westerly gales by Peel Hill, and guarded at its entrance by a spectacular islet, St Patrick's Isle—Patrick's Holme to the Vikings—on which stands the ruined, 13th-century Peel Castle.

The site has a church dedicated to St Patrick, which became the seat of the Bishops of Sodor in the 12th century; and the castle which, as well as being used for defensive purposes, contained a major residence of the rulers of Man from the 11th century onwards, initially the Norse Kings and later the English governors.

Archaeological Services, part of the Environmental Advisory Unit at Liverpool University, was invited by the Manx Museum to carry out exploratory excavations in 1982 which proved so productive that the St Patrick's Isle (Isle of Man) Archaeological Trust was formed in 1983 to promote a five-year programme of work on the site. With the continued support of the Manx Museum, and major contributions to the funds from Tynwald and the Manx lottery, a detailed picture is being pieced together showing how part of the castle developed and, more importantly, how the Isle of Man was affected by its contacts with different ethnic and national influences.

The discovery in 1982 of a "lintel" grave cemetery has shown that the site was continuously in use from the time of the early Celtic church in the seventh and eighth centuries AD. Lintel graves consisted of upright stone slabs bridged by "lintel" slabs to make a stone box, and they are a characteristic feature of early Christian Manx cemeteries. The all-male, adult burials discovered were at first thought to indicate a minor monastic settlement, but as the cemetery was found to be larger after subsequent excavations, and there was no evidence of a major monastery, it has now been suggested



Top, amber and glass beads from the first grave of a pagan Viking woman to be found on the Isle of Man, at Peel Castle. Above, a 15th-century bronze signet ring with a Saracen's head, the seal of Sir Brian de Stapleton.

that this may be a "zoned" cemetery, like that at Erik the Red's settlement in Greenland, where the males were buried to the south of the church and women and children to the north.

The bones from the cemetery have given some insights into the health of this Celtic community: one man suffered from osteomyelitis (bone marrow infection); there were cases of chronic anaemia and, most interestingly, one skeleton had a congenital deformity of the skull called microcephaly (abnormal smallness of the head) which gave him protruding brow ridges and almost no forehead. Skulls from the much later medieval cemetery at Rushen Abbey to the south show a similar abnormality. To confound those who think that human stature has considerably increased since earlier



Left, view of Peel Hill from St German's Cathedral tower in Peel Castle. Below left, excavating the castle's medieval and later structures. Above, an incised early-Christian cross slab, eighth century AD, used as a lining-stone for an 11th century grave, found in the "lintel" grave cemetery near the castle.



times, the people buried in this cemetery would have been tall enough to pass in a modern population.

The Vikings settled at the end of the eighth century, bringing a pagan culture with them. In 1984 the dig more than doubled the number of burials of the Viking period excavated in the Isle of Man by unexpectedly uncovering part of a pagan cemetery in which there were at least four burials. The graves were those of a woman, two other adults and a child, buried in an existing Christian cemetery, and using the same east-west alignment, which suggests greater integration between the Vikings and the Church and native population than might have been expected. A silver penny in one of the adult graves was minted in Chester between AD 939 and 946 and that coinage was withdrawn in the 970s, so the grave may be mid to late 10th century.

The woman's grave was revealing. Her bones showed she suffered from osteomalacia (adult rickets) caused by calcium deficiency which may have been the result of many childbirths.

The objects buried with her cover the range of her domestic duties—a cooking spit (the only one found in the British Isles), a pair of scissors for cutting cloth, a work-box with needles, a comb, two knives with silver wire bound round the handles and a necklace and pendant of 70 amber and glass beads. She lay in an extremely well constructed lintel grave and she was obviously a woman of some status. The grave did not contain the brooches typical of Scandinavian dress, which are found frequently in other Norse influenced areas of the British Isles, like the Orkneys, so it has been suggested that she may have been a Celtic woman married to a Norseman.

The pagan Norsemen's eventual conversion to Christianity in the 11th century AD did not immediately lead to peace. A coin hoard of the mid 11th century found in the 1982 season is a vivid reminder of the perils of the times; the owner never came back from whatever raid prompted their concealment. This group of 41 silver coins minted by Sitric Silkbeard in Dublin is

the first on the Isle of Man to have been located within a formal archaeological excavation and, with other hoards discovered in the 19th century, they show the Irish domination of the island in the 11th century.

The excavation has also uncovered a continuous sequence of buildings from around the 12th century up to the 18th century. They start with a wooden long-house built on low stone walls which was replaced in the medieval period by a tower (belfry?), and a series of domestic buildings of stone. During the wars with Robert the Bruce of Scotland in the early 14th century, a defensive tower was built on top of the earlier open-hall domestic apartments which probably formed part of the residence of the Kings of Man.

After the Scottish wars the inconvenient tower was demolished to leave a bastion protruding from the curtain wall, and a new, open-hall house was built behind it. This formed the basis for the buildings now known as the Earl of Derby's apartments, which from 1500 to 1750 were steadily upgraded. The great open fire was replaced by chimneys against the side walls, large public rooms were subdivided to make more private domestic space, and first-floor levels were changed to give usable rooms on the ground floor. Many of these changes can be seen in the standing masonry—a fireplace built across an earlier window, corbels to support rafters projecting from walls at a lower level than the tops of windows.

The excavation of the Half Moon battery, a stone-walled, drum-like structure in the shape of a flattened circle near the cathedral, produced other startling discoveries. The late Peter Gelling began work on it in 1982 with the intention of dating it and identifying the original floor level on which

the guns were established; in the event he found an 8,000-year-old flint site, a medieval cemetery and a mass of layers, none of which could confidently be assigned to the original floor level, and no dating evidence for the structure. Following his death early in 1983, Archaeological Services continued the investigation of the battery, dating the structure to the 16th century and establishing the floor level (identified with the help of a cache of cannon balls).

An additional discovery was a signet ring bearing the seal of the late 14th-century Yorkshire knight, Sir Brian de Stapleton who was in the service of the second Earl of Salisbury when he was Lord of Man, and was granted several manors on the island, presumably for services rendered.

The cemetery also gave more insights into medieval life. The wear of men's and women's teeth was different and indicated that men ate a tough diet which wore their teeth down (meat and coarse bread?) whereas women ate soft food (porridge?) which encouraged caries and dental disease. Women's teeth also showed signs of wear suggesting they used them as tools for cutting thread or stripping twigs.

A further bonus was the discovery of objects ranging from poignant scraps of humanity such as a deeply abscessed jawbone, a spine locked by arthritis, a child's skeleton, to spectacular objects such as a glittering necklace, a Viking gold pin-head as big as a marble, silver coins and stone crosses.

An exhibition at the Manx Museum in Douglas continuing until September displays these relics, together with a reconstruction of the pagan woman's grave and a simulated dig headquarters with a working computer programme. The excavation is resuming this summer from July 1 to September 6 and guided tours are given daily.

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TRAVEL

Oz at first sight

by Ursula Robertshaw

Australia—almost the same size as continental USA—is a land full of surprises and contrasts. It has tropical beaches and snowy ski slopes, aboriginal cave paintings and the Sydney Opera House, arid deserts and wildernesses flushed with flowers, sophisticated cities and towns that still have the flavour of the pioneer days. As it approaches its bicentenary Australia holds as many attractions for visitors as there are types of visitor to attract.

My first stop was at bustling, sophisticated Melbourne, which proved well worth exploring. For the garden enthusiast there are the superb Botanic Gardens, the King's Domain, Queen Victoria Gardens and Alexandra Gardens, all full of fine trees, flamboyant shrubs and flowers and smooth green lawns. The Botanic Gardens alone cover 88 acres and welcome picnickers, horse riders, joggers and cyclists as well as earnest horticulturalists. The Yarra River wanders serenely through the city, its banks well patronized by people throwing *al fresco* parties and barbecues, while culture vultures flock to the superb Victorian National Arts Gallery.

For the gourmet, Melbourne, which has a cosmopolitan population, claims the widest selection of ethnic cooking to be found in Australia. Italian, Greek, Dutch, Middle Eastern, Central European, German, Asian and North and South American cuisine is all here—everything from kangaroo steaks to sweetbreads soubise, via chicken vindaloo or a Chinese feast.

Melbourne has saved its remarkable architectural heritage just in time. There was a brief period in the 1960s when Victorian buildings were demolished and replaced by insensitive infilling or the same high-rise blocks regrettably to be seen all over the world; but fortunately the city elders woke to consciousness of their treasures and now these ornate edifices, many of them with the charming and intricate cast-iron balconies which originally came over as ballast on the convict ships, are being lovingly restored and preserved. Indeed, where the cast-iron has been lost, reproduction is being installed at great cost.

Urbane, relaxed and mellow, Adelaide is like a feminine version of Melbourne, and is obviously very prosperous. The two cities have many features in common, marvellous public gardens, for example. Adelaide city is contained within a square mile bounded by parkland, and there are more green and flowering open spaces within the boundaries. Adelaide has its own arts festival, held every other year in its Festival Centre; its own river, the Torrens, which is very much an appreciated amenity for leisure; a superb shop-

ping centre, Rundle Mall, with fine boutiques, arcades and galleries, cinemas, restaurants and bistros; and, again, a wealth of 19th-century buildings. Adelaide's are prettier, more delicate than those in Melbourne, with more small houses, fewer large buildings dedicated to bustling Victorian Empire-builders' enterprises. Adelaide is charming.

There is plenty to do in the city and many excursions to make from it, for example, to Cleland Conservation Park, set in bushland on the side of Mount Lofty, where kangaroos, wallabies and emus roam free and examine visitors closely, koalas may from time to time be cuddled, and where you may walk along trails from Wilson's Bog to Waterfall Gully observing insects, birds and lizards as you go.

A visit to the wine-growing region, the Barossa Valley, 30 miles north of Adelaide, is also deservedly popular. It may be approached via a wonderful scenic route, the landscape rather like Wales writ large, with steep ravines, forests and rolling pastures. Tours of the wineries, with tastings and the opportunity to buy a bottle or two, are temptations not to be resisted.

My reluctance to leave Adelaide was soon overcome by the excitement of a 24 hour, 516 mile journey through the desert on a train called The Ghan. This little miracle of ergonomic compactness is named after an earlier one that had not wheels but humps: the camel trains, driven by Afghan camel drivers, which used to convey passengers and the necessities of life northwards from Oodnadatta when the former railway ran only as far as that town.

Now, in the comfort of a sleeper "roomette" which has its own wash-basin, lavatory, clothes closet and even an extra seat on the other side of the drop-down table for a visitor, plus a very comfortable bunk bed which disappears into the wall, you can watch the strange and wonderful desert slip by, catching occasional glimpses of kangaroos bounding along amid the low, scrubby bushes or across dried-up river beds. The prevailing colour is red—the earth here is redder than anything Devon has to offer—and there is much greyish, determined-looking vegetation on which, where water-holes have been bored, cattle and horses graze.

And so to Alice Springs itself which, though it now boasts such luxuries as a golf course and a casino, still has much of the air of a pioneer town. The shops are low-built and rather shanty-like, cattle men in brightly coloured shirts roam the streets, and there is very much a macho atmosphere. The contrast between the desert which begins at the very fringes of the town and the lush gardens of Alice, where hoses water the flowering shrubs and trees with what, in this dry heartland, seems



From a distance Ayers Rock, top, is dwarfed by the desert but the nearer you get the more impressive it becomes. This aboriginal holy place is 1,140 feet high and 5 miles round the base. Above, the people of Alice Springs are proud of their history, illustrated by a mural on the wall of a local supermarket.

like rash prodigality, is remarkable.

Alice has a museum devoted to the Royal Flying Doctor Service, its own arts centre, Araluen, with facilities many a city would envy, a camel farm where you may take a bumpy ride, and at the Telegraph Station, original *raison d'être* for the town, the old buildings have been restored, complete with furnishings and portraits. It presents a vivid impression of what life was like for those pioneering men and women at the turn of the century.

Not to be missed in Alice is the Panorama Guth, a huge circular painting on canvas, viewed from a central platform reached by a spiral staircase, consisting of 33 panels joined together to portray the Australian landscape around Alice Springs. It is 20 feet high and 200 feet in circumference and the light changes the colours on the panorama just as it does the colours of the real desert. Downstairs is a museum of aboriginal culture formed by the artist, Hank Guth, who worked with Frits Pieters, a colleague from Holland, to produce this remarkable display.

The Panorama is a preparation for seeing the real thing, the huge wilderness of the Northern Territory, that lies just beyond the confines of the town. It

is dominated by one of Australia's best known landmarks, Ayers Rock, which sits there on the flat desert looking for most of the day rather like a badly set chocolate blancmange; but at dawn and dusk it presents those remarkable colour changes, from ruby red via amber yellow to sapphire blue, which countless photographers have tried to capture with only limited success.

The nearer you get to Ayers Rock the more impressive it becomes. For one thing, you begin to realize its size, which from a distance is dwarfed by the desert: it is 1,140 feet high and 5 miles round the base. Near to, it is easy to see why it is to the aborigines a holy place; it casts a spell on even hard-boiled visitors, and glimpses of the aboriginal paintings to be found in caves and shelters round its base only confirm its magic.

Ayers Rock is an outpost peak of a buried Cambrian mountain range, of which the Olga Mountains 18 miles away also form part. The Olgas thrust up in 36 huge, fantastic domes and rounded turrets, in which the aborigines see recumbent charmers, wounded faces, strange animals and artifacts, and about which they have woven some of their powerful legends.

The area around Ayers Rock has been tidied up and the tourist amenities gathered together in the impressive Yulara Tourist Resort. Here there is a most effective display and information centre where the flora and fauna of the area are described and explained in a series of panoramas; and there are two luxury hotels, budget holiday cabins, a campground, an outdoor auditorium, shops and food outlets—everything that civilization has taught us to expect—and all air-conditioned. For the adventurous there are camping safaris where you can leave swimming pools, marble halls and piped music behind you and get a mite closer to the Outback that you have travelled so far to see.

To arrive the following day at Melbourne Races from the Outback was quite a culture shock. Everyone who is anyone is there for the Melbourne Cup—as well as students, housewives, layabouts, exhibitionists and plain, ordinary folk ready to enjoy themselves. Shops and businesses all shut for this day of days, when the object is to see and be seen; and although the serious racing fraternity are there in force, for many, a flutter on the gees is of secondary importance. So chiffon-clad ladies resembling large marshmallows rub shoulders with reincarnations of Ned Kelly or Father Christmas, and Spiderman ogles Edna Everage in her latest and brightest couturier creation—for fancy dress, in the widest sense of the term, is greatly in evidence.

Australia is a long way off, and to go there is expensive. But it provides a holiday that is really different, a sight of a continent worlds apart from anything in Europe, a taste of one of the last real wildernesses left on earth, and contact with a proud and sophisticated people far removed from the rough-neck, Foster-swilling image that is the cliché Australian. One would call it a once-in-a-lifetime experience—except that you will undoubtedly resolve to return to see all the bits you have missed.

Our Travel Editor writes:

Getting there: *By air.* Twelve major airlines fly from London to Australia with through services or direct connexions. Most frequent through flights are by British Airways and Qantas. To Melbourne there are two or three stops *en route*, flying time 22 to 26 hours. Current return fares: first class £3,994; Super-Club £2,104; full fare economy (no restrictions) £1,912; various excursion rates £770 to £990. *By sea.* No regular service but various round-the-world cruises call at Australia, e.g.

Canberra, departing Southampton January 7, 1986, arriving Sydney February 20. P&O are offering free flights to or from Australia to those travelling one way by sea. Fares £2,160 to £7,360. Another possibility is to fly London to Singapore, then by sea to Fremantle on the Russian-owned *Turkmenia*. Single fares, London to Fre-

mantle, £625 to £775. *Inclusive tours.* More than 25 UK-based companies offer inclusive holidays in Australia, mainly by air, lasting from seven days to several weeks. They are also included in round-the-world holiday programmes. Rates from around £800 upwards.

Travel within Australia: *By air.* An excellent network operated mainly by Trans Australia Airlines and Ansett Airlines covers the whole country. Overseas visitors get a 30 per cent reduction on most routes via the "See Australia" fares scheme. Effective throughout the year with certain distance restrictions.

By road. Fast air-conditioned coaches link all main cities and towns. Various low-cost unlimited travel tickets available from the three main operators, e.g. the 15 day "Aussiepass" (Ansett-Pioneer) nationwide, plus city sightseeing costs A\$199 (£104). Self-drive car hire is available at all cities and most towns, even very small ones. Average daily unlimited mileage rates range from A\$40 to A\$60 (£22 to £33) with various longer term deals. Petrol costs equivalent of £1.60 to £1.80 a gallon. *By rail.* Again a good network with each state operating its own systems and also a national network, Railways of Australia. All long-distance trains are air-conditioned. The journey from Adelaide to Alice Springs on The Ghan costs A\$364 (£202) first class; A\$262 (£145) second class, including sleeper and all meals. "Australpass": first class only, available for seven, 14, 21 days, also one to three months. Sample, 14 days A\$400 (£220). Must be purchased outside Australia.

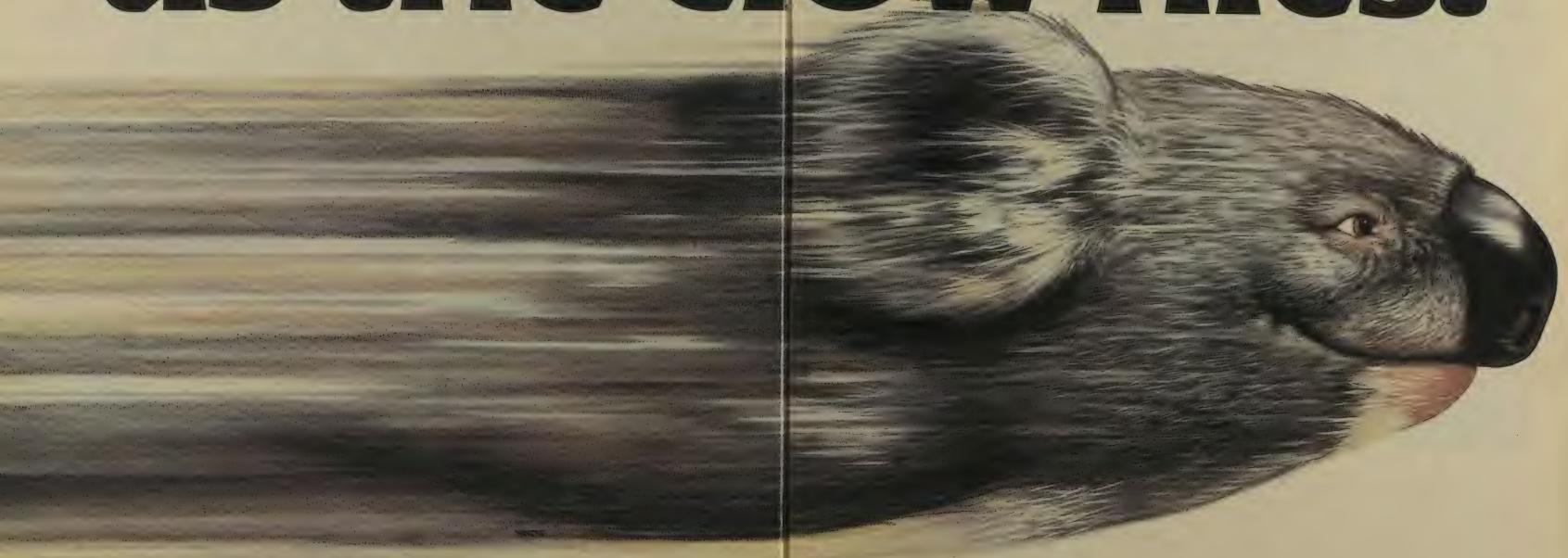
Weather: While the seasons are opposite to those in the northern hemisphere, the climate also varies greatly within the continent. For Melbourne and Adelaide, March to May and September to December are the best periods. For Alice Springs and the centre, March to October are best; summer (November to February) is very hot there.

Health requirements: None if coming from the UK. Check if arriving from other countries. Anti-tetanus and anti-hepatitis precautions advisable if travelling in the Outback. Medical insurance strongly recommended as there is no reciprocal agreement with the UK.

Visas: All UK passport holders must have a visa, obtainable through Australia House in London and consulates in Manchester and Edinburgh. Tourist visas are issued free. Other nationals please inquire as appropriate.

Further information: The Australian Tourist Commission has published a comprehensive *Traveller's Guide*—1985, one of the best produced by any tourist board. Well written, superbly illustrated and packed with data, it also includes a visa application form. Copies are free from Australian Tourist Commission, Distribution Department, Park Farm Road, Folkestone, Kent CT19 5DZ (tel 0303 41681) 

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Investing in a good cause



by Ursula Robertshaw

There are already two good reasons why collectors find the Halcyon Days enamel boxes so attractive. One is their design and craftsmanship, both of which are impeccable. The other is the fact that they increase in value to such a satisfactory extent. For example, the first of a series of dated Christmas boxes, sold in 1973 for £8.50, now changes hands at £650 to £700.

To these reasons may be added a third—the opportunity to make a contribution to a worthy cause. We

illustrate five Halcyon Days boxes produced for charities; 20 per cent of the proceeds of their sales will go to the organizations concerned.

The 60th anniversary of British Red Cross Youth is commemorated by a box bearing a drawing of Highgrove by Felix Kelly. It is shown, top, open and shut and is in an edition of 250 at £165.

The Mencap box bears Landseer's sketch of the young Queen Victoria on horseback, reproduced by permission of the Queen Mother who is patron of the Royal Society for Mentally Handicapped Children. In an edition of 500,

the box is on sale at £98.

Next comes a box for Dr Barnardo's Homes, which bears a painting of Swinburne with his sisters after the watercolour by George Richmond in the National Portrait Gallery. It was chosen by Princess Margaret to mark her 40 years' association this year with Dr Barnardo's. It is in an edition of 250 and costs £52.

The two children of Lady Holland-Martin, chairman of the NSPCC, figure on the lid of the box for this charity. Emma and Ben are shown outside Bell's Castle, the family seat near Tewkesbury, and the design is after an

oil painting of the children by Claude Harrison. In an edition of 250, the box is priced at £50.

Finally comes a box celebrating the 120th anniversary of the signing of the first Geneva Convention, commissioned by the British Red Cross Society and bearing a reproduction of an early 19th-century engraving of Lake Geneva. It costs £42.

A box in aid of Ethiopian children is to be produced in October. Inside the lid will be that marvellous passage from I Corinthians 13, ix-xiii, which ends "... but the greatest of these is charity." ☀

The rills of the Moon

by Patrick Moore

Look at the Moon, even with the naked eye, and you will see the dark patches which we still miscall "seas", even though we know that there has never been any water in them and that they are simply plains of volcanic lava. Binoculars bring out the craters-walled formations which dominate the entire lunar scene—together with mountain ranges, isolated peaks, domes and valleys. Because the Moon is so much smaller and less massive than the Earth, its pull of gravity is much weaker, and it has been unable to hold on to any atmosphere it may once have had. The Moon today is an airless world, so that there are no winds, no clouds and no "weather".

The most impressive mountain ranges form parts of the borders of the regular "seas" (Latin, *maria*). Thus the lunar Apenines make up part of the boundary of the vast Mare Imbrium, or Sea of Showers. There are also many isolated peaks and clumps of peaks, but the main emphasis is always on the craters, which range from tiny pits too small to be seen from Earth up to huge enclosures well over 150 miles in diameter. Some of them have central mountains and terraced walls; others have smoother floors, and in many cases the circular forms have been distorted, broken or obliterated.

The craters are everywhere. They fill the bright uplands, and they are also to be found on the dark Mare regions. From Earth we can see only part of the total lunar surface; the Moon spins on its axis in exactly the same time that it takes to complete one orbit (27.3 days) so that the same hemisphere faces us all the time. To be more precise, there are slight "wobblings" which enable us to examine a grand total of 59 per cent of the surface, but the remaining 41 per cent remained unknown until 1959, when the Russians sent their spacecraft Luna 3 on a round trip and obtained the first pictures of the averted regions. Since then we have been able to draw up detailed maps of the whole Moon, and we know that the far side is just as mountainous, just as crater-scarred and just as barren as the side we have always known.

Among the minor features of the Moon are the valley-like objects known variously as clefts, rills or rilles. Some of them, such as the Schröter Valley near the brilliant crater Aristarchus, are easy to see with small telescopes when well placed, and it is clear that not all of them are of the same type. Some of the so-called rills prove to be crater-chains, made up of small craters which have run together, often with the destruction of their common walls, giving the impression of strings of beads. We also have the linear rills, and the very significant sinuous rills.

The linear rills are usually fairly regular and straight-sided. They must have been produced by tensional stresses in the Moon's crust, resulting in fracturing, so that the ground between two parallel or near-parallel fractures subsided. The sinuous rills are different. Superficially they look rather like old river beds, but they were not cut by water; analysis of the lunar samples brought home by the Apollo astronauts and the Russian unmanned probes have told us that there has never been any water on the Moon. However, the sinuous rills were undoubtedly cut by liquid, and the only possibility is volcanic lava.

The Moon's active volcanic history ended long ago, but certainly there was once intense volcanic activity there. The lava-streams heated the ground and caused melting, so that eventually the result was a channel—in fact, a sinuous rill. If the lava-flow were less turbulent, the end product would be a visible lava-flow, and these are indeed common on the lunar seas.

So far as we can ascertain, the main lava-flows took place between 3,000 and 4,000 million years ago. So that by geological standards even a "young" lava-flow is very ancient indeed. It is instructive to compare the situation with that on Mars, which is, of course, larger and more massive than the Moon and cooled down much more slowly. On the Martian surface we see lofty volcanoes (one of which, Olympus Mons, rises to a height of some 15 miles above the adjacent landscape) and there are also channels which seem genuinely to have been cut by running water. But there are also sinuous rills very similar to those of the Moon, and it seems certain that they were formed in the same manner.

Even though men have been to the Moon, it would be wrong to claim that we have anything like a complete knowledge of the lunar world. There is still disagreement as to the origin of the craters; many astronomers believe that they were formed by meteoritic bombardment, while others prefer to think that they were produced by internal action. For that matter we are equally unsure of the origin of the Moon itself, though it now seems that it was never part of the Earth, as used to be believed.

Of one thing we can be quite certain: there has never been any life on the Moon. Its age is presumably about the same as that of the Earth (between 4,500 and 4,800 thousand million years), and it has always been sterile. Long before the dinosaurs appeared on our own world the Moon had become quiet, and the great volcanoes had been silenced. But we can still see the results of the tremendous activity which must once have occurred there, and the winding, sinuous rills are of special significance.

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Readers may make only one nomination per coupon, but may enter as many times as they like providing each nomination is made on an entry form cut from the *ILN*. No other form of entry is eligible, and if no correct entry is received there will be no draw. Members of the staff of the *ILN* and their families, the printers and others connected with the production of the magazine are ineligible.

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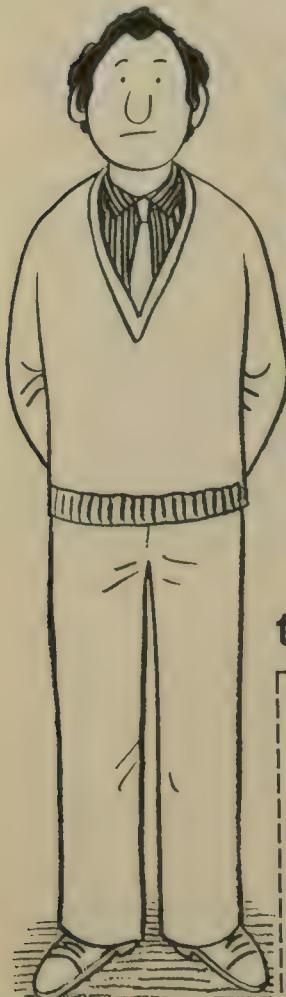
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BOOKS

The Prime Minister under scrutiny

by Robert Blake

Thatcher The First Term

by Patrick Cosgrave

Bodley Head £9.95

Westminster Blues

by Julian Critchley

Elm Tree Books, £7.95

would need to see the documents to be certain.

With the other myth it seems to me that Mr Cosgrave is on firmer ground. This is the belief, naturally fostered by Labour and the Alliance, that the electoral victory of 1983 was the result of the Falklands War. Mr Cosgrave points out that the Conservatives were moving ahead in public support at least three months before the war began. It may have strengthened Mrs Thatcher politically, and no one can ever be sure about the "ifs" of history, but the best guess is that she would have won the election, possibly with a smaller majority, whether or not there had been a war. Labour disarray and SDP inexperience would, apart from anything else, have given her victory. But it was not merely a negative success. Mr Cosgrave quotes with approval from an article in July, 1983, by a Marxist, Andrew Gamble—Marxists have been surprisingly perceptive about Thatcherism: "The New Right has won the battle to shape the new consensus on how to respond to the recession. The new agenda of public policy will reflect their priorities, and the opposition parties will be pulled along in their wake." Mrs Thatcher has revolutionized the expectations of politics, even as the Labour Party did 40 years ago, but in the opposite direction. Mr Cosgrave has written a book which deserves serious study by friends as well as foes of the Prime Minister.

The same cannot be said of Julian Critchley, MP, who is of course a foe, achieving notoriety by an unmasked anonymous article in *The Observer* in February, 1980, in which he described his leader as "didactic, tart and obstinate" and referred to her government's A-level economics. He later described her as "the Great She-Elephant". His defence that in Swaziland it was a compliment cannot have gone down well. Whatever chance he had of preference—and it was not much—vanished for ever. It must be admitted that although no one could take him seriously as a critic of policy, he has written an extremely funny book. His description of the pitfalls, the *ennui*, the sheer absurdity of some aspects of parliamentary life are highly entertaining. He voted for Mrs Thatcher in 1975 but now clearly regrets it. She is, he says (cribbing, without acknowledgement, Bagehot on Peel) a woman "of common views but uncommon abilities". This could be said of many successful Prime Ministers. It is by no means clear that "uncommon views" would be an asset in a parliamentary democracy. Mrs Thatcher's populist opinions are the source of her strength, which Mr Critchley does not deny, and which is well illustrated by the notes for a speech shown to him by Geoffrey Dickinson, MP, who was seeking nomination for a new seat. They read:

"(a) 20 years of ceaseless fight against socialism (b) flogging and hanging (c) Mrs Thatcher."

Recent fiction

by Sally Emerson

The House of the Spirits

by Isabel Allende
Cape, £8.95

The Linden Hills

by Gloria Naylor
Hodder, £9.95

Every Day is Mother's Day

by Hilary Mantel
Chatto & Windus, £8.95

In the tradition of *A Thousand Years of Solitude* and *Midnight's Children* comes a first novel from the Chilean writer Isabel Allende. It is a long, magical tale interweaving three generations of family saga with the political and cultural events of Chile in this century. Already the novel has been an enormous success, selling 300,000 copies in France alone.

The two main characters are the psychic Clara and her husband, the autocratic, unkind Trueba, who rules the hacienda Tres Marias as a feudal overlord and later organizes a *coup* against the socialist government which devastates both his family and democracy in Chile.

The women in *The House of the Spirits* are considerably more attractive than the men. There is beautiful Rosa, who spends her time embroidering the largest tablecloth in the world: "She had begun with dogs, cats, and butterflies, but soon her imagination had taken over, and her needle had given birth to a whole paradise filled with impossible creatures." Rosa, whom Trueba sees as a "distracted angel", is engaged to him but she dies young and her sister Clara takes her place. For nine years from the age of 10 Clara does not speak, and then does so only to reveal that she will marry Trueba.

"Clara's childhood came to an end and she entered her youth within the walls of her house in a world of terrifying stories and calm silence. It was a world in which time was not marked by calendars or watches and objects had a life of their own, in which apparitions sat at the table and conversed with human beings, the past and future formed part of a single unit, and the reality of the present was a kaleidoscope of jumbled mirrors where everything and anything could happen... Clara spent this time wrapped in her fantasies, accompanied by the spirits of the air, the water, and the earth."

Gloria Naylor's first novel, *The Women of Brewster Place*, was set in a dead-end back street in an unspecified town in North America. A series of interlinked stories traced the fortunes of the black women who lived there with energy and compassion. The unspecified setting generalized the story and its success turned Gloria Naylor into one of America's most acclaimed

young authors.

Her second novel, *The Linden Hills*, is more difficult. On one level it features an again unnamed town but this time the black people who live there are the well-to-do, the conformers, those who are concerned with coasters and with having better kitchens than the people next door. In the eyes of Lester and Willie, two young misfit poets, these people have sold out, bartered their culture and colour for the middle-class values of white America. There is much here that is entertaining, if familiar: Roxanne Tilson, for instance, "felt comfortable with the fact that she had paid her dues to the Civil Rights Movement by wearing an Afro for six months and enrolling in black history courses in college". But she remains at home in comfortable Linden Hills because "as the girls in the office said, you don't get a Park Avenue husband with a Harlem zip code".

The problem with this excellently written and very ambitious novel is that the bland way of life in which people sell out (a homosexual marries to appease his family, leaving his lover for ever; others bleach their skins; many are hypocrites of one kind or another) is identified with Hell, and the seven crescents of Linden Hills are the seven circles of Dante's Inferno. Linden Hills does not seem that bad, especially in comparison to Brewster Place. In her efforts to make the Linden Hills estate realistic she has made it a little too ordinary to merit the title Hell. Much of it is more like a view of Heaven, rather dull, slightly inconsequential, with little of the passion and pain which would make the Hell of popular imagination unbearable.

Whereas in the rest of the world people talk of going up in the world, in Linden Hills going down is going up because the houses at the bottom of the Hills are the most desirable. One of them, numbered 999 (the number of the Beast) is lived in by the estate's devilish overlord Luther Nedeed, a mortician whose family has owned the area since 1837. He is the only person as wicked as he should be for his part. None of the others seems evil or sinful enough to merit the everlasting purgation they are heading for at the bottom of the Hills. Their major crime seems not being true to their black roots.

Every Day is Mother's Day is a good first novel featuring a strange couple, a mother and daughter, who spend their time with demons of their own making in their suburban house. The author, Hilary Mantel, describes their madness well. Social workers, including the likeable and bright Isabel, come to try to help but are unable to get through the barriers erected by both mother and daughter. The two strands of the plot—that of Isabel and her affair with an anxious married man and that of the dotty mother and daughter—are well handled, with humour, pathos and a love of both the bizarre and the stiflingly ordinary.

Other books of the month

by James Bishop

Easing the Passing

by Patrick Devlin
The Bodley Head, £12.50

Dr John Bodkin Adams died in Eastbourne in 1983 at the age of 84, leaving an estate of £402,970. His death revived a flood of speculation about the doctor and his wealthy patients, many of whom, it was alleged, had died in mysterious circumstances after making provision for him in their wills, and in 1956 the doctor was arrested and charged with the murder of one of these patients, Mrs Morrell. His trial at the Old Bailey in the following year aroused immense public interest, but his acquittal after a trial lasting more than three weeks did not still private gossip, though his readiness to sue for libel deterred further public speculation until his death 26 years later.

The judge at his trial, which was most remarkable perhaps for the number of questions that were left unanswered, was Mr Justice Devlin, now Lord Devlin, and *Easing the Passing* provides a most vivid analysis not only of the trial and the legal problems it imposed for him and for both prosecuting and defence counsel, but also of the circumstances leading up to it, and its surprising aftermath. The title of the book is a quotation from Dr Adams himself, made to Detective-Superintendent Hannam of New Scotland Yard when he was investigating the death of Mrs Morrell. "Poor soul, she was in terrible agony, easing the passing of a dying person is not all that wicked. She wanted to die. This cannot be murder. It is impossible to accuse a doctor."

This suggested that one of the main features of the trial was to be the question of euthanasia, which no doubt intensified public interest in the case, but in the event the prosecution steered away from the idea that Adams was a mercy-killer (though that, too, is murder) and persisted with its charge that the doctor killed for gain (though it was established that all he actually inherited from Mrs Morrell was an oak chest of silver valued at £276). Lord Devlin leaves no doubt that he considered the case for the prosecution to have been badly handled, though it was strictly on legal grounds that he summed up for an acquittal. "The case for the defence seems to me to be manifestly a strong one", he said. The jury agreed with him, and took only 44 minutes to return its verdict of Not Guilty.

The fascination of this book lies partly in its analysis of the conduct of the trial and of its participants (this must surely be the first time a judge has commented in such detail on a murder case over which he has presided), and

partly in the judicious speculation which the author allows himself, with the benefit of hindsight, on matters which were not directly raised at the trial but which have nonetheless always been of the greatest public interest. Only Dr Adams can have known exactly what went on between him and the patients in his care at Eastbourne, and he never spoke, even in his own defence. In this book Lord Devlin has probably brought us as near to the truth as we shall ever get.

Trumpet at a Distant Gate

by Tim Mowl and Brian Earnshaw
Waterstone, £25

The lodges at the entrances of parks and large country estates are not usually noticed—possibly for the reason suggested by the authors of this book, that the people who pass them are too busy preparing themselves for the "upper class aesthetic experience" which they are about to enjoy in the main building. But many of the humbler gatehouses are themselves worthy of attention. They were generally architect-designed, and as they gave the first hint of the glories that lay hidden within they would usually follow the style, albeit in miniature, of the grand house whose entrance they guarded. Britain is thus liberally peppered with lodges in the form of miniature medieval castles, Palladian or Gothic pavilions, Classical temples, Old English and Modern Stockbroker dwellings, designed by such eminent architects as William Kent, Robert Adam, Decimus Burton, John Nash, Augustus Pugin, and Edwin Lutyens.

This is a remarkable book, full of surprises and delightfully proving the authors' case that here is an unexplored minor architectural art form, in which pretension is piled liberally upon buildings of small size and humble function, and one which deserves to be studied and recorded in greater detail.

A Guide to Stained Glass in Britain

by Painton Cowen
Michael Joseph, £14.95

Stained glass must have been one of the wonders of the world in medieval times. Light was then regarded as a magical substance, and its passage through coloured glass evoked its healing properties, which were believed also to exist in jewels. At a time when few could read, stained glass was also a valuable teaching aid for the Church, and was equally capable of transporting the educated mind into closer communion with God.

Britain lacks the concentrated examples of the medieval art that are to be found at Chartres and elsewhere in France, but has many treasures, scattered in many parts of the country and not always easy to find among a good deal of less inspiring work. Painton Cowen's book provides a valuable guide to what there is.

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A game in Spain

by John Nunn

When the President of the International Chess Federation, Florencio Campomanes, made his controversial decision to call off the marathon world championship match in Moscow on February 15, one of the main reasons given was the fatigue of the players. It therefore came as a great surprise when the organizers of the Linares tournament in Spain, due to start on March 8, announced that Karpov would be taking part. Surely, only three weeks after Campomanes had claimed that the health of the world champion was in danger, he could not be so recovered as to take part in one of the world's strongest tournaments?

In the event Karpov withdrew from Linares at very short notice. The Soviet Chess Federation found another grandmaster as a replacement, but the Spanish organizers felt that the replacement offered was not of the highest calibre and gave Karpov's place to the Hungarian player Adorjan. Playing in a top event without preparation is always risky, and Adorjan suffered one of the worst results of his career. Final scores: Hübner (West Germany) and Ljubojević (Yugoslavia) 7 (from 11), Portisch (Hungary) and Korchnoi (Switzerland) 6½, Spassky (France) 6, Miles (GB), Polugaevsky (USSR) and Timman (Netherlands) 5½, Rivas (Spain) 5, Christiansen (USA) and Vaganian (USSR) 4, Adorjan (Hungary) 3½.

Despite the distractions some very interesting chess was played. In the following game one of the co-winners disposed of a close rival.

R. Hübner	V. Korchnoi
White	Black
Sicilian	
1 P-K4	P-QB4
2 N-KB3	P-Q3
3 P-Q4	PxP
4 NxP	N-KB3
5 N-QB3	N-B3
6 B-QB4	Q-N3
7 N-N3	P-K3
8 B-K3	Q-B2
9 B-Q3	Q-Q2?

The standard line runs 9...P-QR3 10 P-B4 B-K2 11 Q-B3 P-QN4 12 0-0 with a roughly level position. Korchnoi's move provides less effective preparation for ...P-QN4 and takes away a vital retreat from the king's knight in case White plays P-KN4 and P-N5.

10 P-B4	R-Q1
11 Q-B3	P-QR3
12 0-0-0	

White takes advantage of Black's slow play by castling aggressively on the queenside. Black's next few moves are designed to free Q2 for the knight's retreat.

12...	...N-QN5
13 P-N4	

It might have been better to play 13

K-N1 in order to recapture at Q3 with the pawn.

13	...NxBe1
14 RxN	B-B3

White must not rush ahead by 15 P-N5 because of the tactical variation 15...NxP! 16 NxN P-Q4 17 KR-Q1 B-K2 18 Q-B2 PxN 19 B-N6 QxB 20 QxQ PxR 21 RxP RxR 22 PxR 0-0 when although White has a nominal material advantage the excellent position of Black's white-squared bishop renders a draw probable.

15 B-Q4	R-B1?
---------	-------

After this further waste of time Black's position drifts downhill. 15...P-K4 was the best chance, when 16 B-K3 NxP! 17 NxN P-Q4 18 KR-Q1 B-K2 19 Q-B2 etc leads to a position similar to that in the last note.

16 BxN	PxN
17 P-B5	B-K2
18 PxP	PxP
19 N-Q4	B-Q2
20 K-N1	

A useful move which restricts Black's counterplay. White would like to transfer the queen's knight via K2 to KB4, attacking the weak pawn at K6. Now 20...P-QN4, for example, is met by 21 R-QB1 securely defending QB2 and freeing the knight to head for KB4.

20	...Q-R4
21 N(3)-K2	P-R4

Black must take action before the knight arrives. This move forces White to spend time avoiding the exchange of queens.

22 PxP	QxKRP
23 Q-N2	K-B2

Black's pieces are all in play but he has no real solution to the problem of his exposed king.

24 N-N3	Q-N5
25 P-QR3	R-R6
26 R-KB1	B-B3?

Now White wins by force. 26...QR-KR1 was better, but 27 N-B3 K-K1 28 Q-Q2 still gives White very good winning chances.

27 R-B4!	QxR
28 QxR	Q-K4
29 N-B3	

This proves sufficient, but White could have won more quickly by 29 N(3)-B5! PxN 30 Q-R5ch K-B1 31 R-KN3 QxN 32 Q-R8ch K-B2 33 R-N7ch K-K3 34 QxRch B-Q2 35 PxPch.

29	...Q-QR4
30 Q-R7ch	K-K1
31 N-R5	B-R5
32 R-Q2	Q-QN4

Black plans to meet the threat of 33 N-N7ch K-Q2 34 Q-R3 by 34...Q-B5. The defence is only temporary since the other knight can now join the attack.

33 N-Q4	Q-N4
34 R-Q1	P-K4
35 N-N7ch	K-Q2
36 Q-R3ch	K-B2

This loses the queen, but even 36...P-B4 37 N(7)xP was hopeless.

37 N(7)-K6ch	Resigns
--------------	---------

Double acts

by Jack Marx

Most experienced players are cautious with their overcalls and tend to avoid exposing themselves to punishing low-level penalty doubles. When they do come in they should be trusted for at least a respectable trump suit, but when an attempt at rescue does seem imperative, this may be effected through the so-called SOS Redouble, a move that has been known to bring in a quite gratuitous profit.

♠ 106 Dealer North
♥ KQJ54 Game All

♦ 84

♣ AK 102

♠ Q985432

♦ void

♥ 986

♦ AQ 1096

♣ Q9864

♠ AKJ7

♥ 732

♦ KJ7

♣ J53

At most tables in a large international pairs contest the contract was Three No-trumps by South, the outcome depending on West's choice between minor-suit leads. East usually bid spades after North's opening One Heart and South all but invariably went straight for a no-trump game. But at one table East's overcall of One Spade was doubled by South for a penalty, a motive less modish than it once was. But West in this instance was aware that the double meant business and to him any resting place seemed preferable to One Spade. With by no means useless holdings in the minors, he decided on an SOS Redouble.

Nevertheless, East did not fancy toiling away at a Two Diamond contract with his paltry three-card holding, and he declined to budge from his own seven-card suit. There are times when insubordination pays, and here North-South cannot take more than four spades, one heart and one club. East-West clocked up the quite pretty score of 670.

However, this tactic does not always end so happily. From America comes this grisly story from a match in a mixed team event of high standing.

♠ K 10752 Dealer West
♥ KQ872 Game All

♦ 8

♣ 109

♠ QJ9

♥ 6

♦ KJ653

♣ A862

♠ A43

♥ A954

♦ void

♣ KQJ753

♠ 86

♥ J103

♦ AQ 109742

♣ 4

At one table West and North passed, East opened One Club and South made a "weak jump overcall" of Two Diamonds. This might lose heavily, but since East-West can score

1,370 in a club slam, there was the chance of a considerable net gain. In spite of the club fit, West was happy enough to accept whatever penalty was going, though East's decision with a trump void is questionable.

This is where North stepped in with a redouble, though less justifiably than West on the first hand. South with his fine diamond suit decided to brazen it out, but a relentless defence took a lot of tricks; one heart and two ruffs, two spades, one club and West's two trump honours. This came to 1,600, which seemed to North-South a certain loss, even if their team-mates bid the club slam. But at the other table North had opened the bidding with One Spade and South eventually "saved" in Five Diamonds against an opposing Five Clubs. This came to 1,700, or 100 points more than at the first table.

But if an inherited caution seems to be the watchword at a low level, high-level openings often seem highly provocative to the other side who may, not always rightly, suspect a pre-emptive intention to deprive them of the score to which they have the true title. This hand occurred in the semi-final between France and Denmark at the 1984 Team Olympiad at Seattle.

♠ A2 Dealer North
♥ J98642 East-West Game
♦ 84

♣ J53

♠ Q6
♥ 5
♦ AJ106
♣ 1087642

♠ KJ1097543
♥ KQ7
♦ K3
♣ void

♠ 8
♥ A103
♦ Q9752
♣ A K Q9

Both Easts opened Four Spades, clearly with some hope of making contract unless partner was both worthless and useless. The Souths countered with Four No-trumps for a take-out, but both it seems intended it exclusively for the minors. The logic of this is not apparent, since competing with the other major still needs to be at the same high level of five. The Danish West passed and the French North complied by uttering his "better" minor, if that suitably describes it. Five Clubs could be accounted a success only in that it escaped a double when it went five down to lose 250. An official commentator was overheard to express wonderment why nobody seemed to double any more.

However, there was a double at the other table but from the opposite direction. The French West raised at once to Five Spades and was doubled by North. The lead of Club Ace was ruffed, the Heart Queen was won with the Ace and the defenders at once voided dummy of trumps. The run of trumps left the defence with little hope of beating the contract. So this was plus 850 in exchange for minus 250.

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JULY BRIEFING

Monday, July 1

Capital Festival Fringe 1985 lifts off (pp79, 84)
Royal Ballet in the Big Top, Battersea, until July 13 (p83)

Tuesday, July 2

First night: Antony Sher opens in *Red Noses* at the Barbican (p79)
London Festival Ballet season at the Coliseum opens with gala première of *Coppélia* (p83)

□ Full moon

Wednesday, July 3

First nights: Strindberg's *Dreamplay* at The Pit (p78); stage version of the MGM musical *Seven Brides for Seven Brothers* at the Old Vic (p79)

Thursday, July 4

First day of the Henley Regatta (p84)
John Webster's *The Duchess of Malfi* opens with Eleanor Bron in the title role at the Lyttelton (p78)
James Galway with the Philharmonia under Muti at the Festival Hall (p82)

Friday, July 5

Film opening: *The Assam Garden*, with Deborah Kerr (p80)
Treasures from Fyvie Castle go on show at the Scottish National Portrait Gallery, Edinburgh (p86)
Albert Herring at Glyndebourne (p83)
□ The Queen Mother, as Colonel-in-Chief, attends the tercentenary celebrations of the King's Regiment in Chester

Saturday, July 6

Macbeth at the Royal Opera House (p83)

The Queen Mother attends the Imperial War Museum at RAF Duxford, Cambridge, to mark the 50th anniversary of the Jubilee Fly Past (p90)

□ Lawn Tennis Championships, women's singles final at Wimbledon

Sunday, July 7

The Mall March previews the Royal Tournament (p85)

Yvonne Minton gives a song recital at the Royal Opera House (p82)

□ Lawn Tennis Championships, men's singles final at Wimbledon

Monday, July 8

New exhibition: Colin T. Johnson's *Aspects of the English Coastline* at the Guildhall Art Gallery (p86)

Rozhdestvensky conducts the LSO in the opening concert of the City of London Festival at the Barbican; the Consort of Musicke give the first of five lunchtime concerts at St Giles Cripplegate (p82)

Tuesday, July 9

Lauren Bacall opens in Harold Pinter's production of Tennessee Williams's *Sweet Bird of Youth* at the Theatre Royal, Haymarket (p79)
Academy of St Martin-in-the-Fields



Mia Farrow, left, in Woody Allen's romantic fantasy, *The Purple Rose of Cairo*; July 26. Eleanor Bron, right, plays the title role in Webster's *The Duchess of Malfi*; July 4.

CALENDAR

begin their summer festival at the church of St Martin-in-the-Fields (p82)

□ The Prince & Princess of Wales attend the opening concert of the 1985 Llangollen International Musical Eisteddfod, Clwyd

Wednesday, July 10

The Royal Tournament opens at Earls Court (p85)

First night of Richard Hampton's *The Philanthropist*, with Edward Fox, at Chichester (p79)

Thursday, July 11

First night of *Mutiny!*, a musical with David Essex & Frank Finlay at the Piccadilly (p78)

The Barbican Art Gallery shows Painting in Newlyn (1880-1930) & Patrick Heron (p86)

Film opening: Disney's *Return to Oz* (p81)

The Alternative Medicine Exhibition opens at the Kensington Exhibition Centre (p85)

□ Cricket: third Cornhill Test, England v Australia, at Trent Bridge, Nottingham

Friday, July 12

New Australian film: *Careful He Might Hear You*, directed by Carl Schultz (p80)

Saturday, July 13

Bank of Scotland music & fireworks spectacular in Hyde Park (p85)

Ruggiero Ricci gives the second of two Bach violin recitals at the Wigmore Hall (p83)

Festival of Childhood starts in Cumbria (p90)

Sunday, July 14

Handel's *Clori, Tirsi e Fileno* at St John's (p82)

Last chance to see Edward Lear at the Royal Academy (p86)

Monday, July 15

London International Festival of Theatre, until August 4 (p79)
Alcina at Christ Church, Spitalfields (p83)

Louis Kentner gives an 80th birthday recital at the Queen Elizabeth Hall; Paul Crossley gives the first of five lunchtime recitals at Bishopsgate Hall (p82)

Tuesday, July 16

The Indian Cultural Festival begins at Alexandra Palace (p85)

Wednesday, July 17

Rodrigo at Sadler's Wells Theatre (p83)

Thursday, July 18

Golf: first day of Open Championship at Royal St George's, Sandwich (p84)

□ New moon

Friday, July 19

Messiah opens the Promenade Concerts at the Albert Hall (p82)
Idomeneo at Glyndebourne (p83)

Saturday, July 20

Lecture on the Russian novelist Leonid Andreyev at Bridge Lane Theatre (p85)

Sunday, July 21

Cutty Sark Tall Ships' Race open day at Chatham Dockyard, Kent (p90)

John Eliot Gardiner conducts Bach Cantatas at the Albert Hall (p82)

Motor racing: British Grand Prix at Silverstone (p84)

Monday, July 22

Torvill & Dean start their six-week season at Wembley Arena (p85)

Ballet Rambert in the Big Top, Battersea, until August 3 (p83)

Brigitte Fassbaender gives a song

recital at the Wigmore Hall (p83)

Tuesday, July 23

London Festival Ballet gala performance of *Romeo & Juliet*, attended by Princess Margaret, at the Coliseum (p83)

RIBA shows the work of 40 British architects aged 40 & under (p86)

Wednesday, July 24

Roger Woodward gives a Chopin recital at the Wigmore Hall (p83)

□ The Queen & the Duke of Edinburgh attend a Service of Thanksgiving in Westminster Abbey to mark the quatercentenary of the City of Westminster

Thursday, July 25

New exhibitions: John Player Portrait Award at the National Portrait Gallery (p86); Buddhism: Art & Faith at the British Museum (p87)
La buona figliola at Buxton (p83)

□ The Queen presents a new standard to the Queen's Body Guard of the Yeomen of the Guard at its quincentenary parade at Buckingham Palace

Friday, July 26

Film opening: Woody Allen's *The Purple Rose of Cairo* (p81)

New exhibitions: *Out of Line* at the ICA; *Tribute to Wilkie* at the National Gallery of Scotland, Edinburgh (p86)

□ The Queen & the Duke of Edinburgh visit Bristol & Cardiff to mark the 150th anniversary of the Western Railway Act, 1835

Saturday, July 27

BBC Welsh Symphony Orchestra play Hindemith's *Mathis der Maler* at the Albert Hall (p82)

Sunday, July 28

Teseo at the Royal Opera House (p83)
Handel's *Roman Vespers* at the Barbican; Mahler's *Symphony No 2* at the Albert Hall (p82)

Monday, July 29

RPO give a Beethoven programme at the Barbican (p82)

Tuesday, July 30

First night of Jean Anouilh's *Ring Round the Moon*, in a translation by Christopher Fry, at the Open Air Theatre (p79)

Wednesday, July 31

First night of *The Scarlet Pimpernel*, with Donald Sinden, at Chichester (pp78, 79)

□ Full moon

Briefing researched by Angela Bird and Penny Watts-Russell

Information is correct at time of going to press. See listings for further details. Add 01- in front of London telephone numbers when calling from outside the capital.

I suppose many people still think of Charles Laughton as Captain Bligh (or vice versa). Now, at a time when the West End has never known more musicals, Frank Finlay is to play Bligh in *Mutiny!* at the Piccadilly from July 11. David Essex, who takes the part of Fletcher Christian, has written the score; the book is by Richard Crane.

□ Donald Sinden, who never likes to be in the same type of part twice running, appears as Sir Percy Blakeney at Chichester from July 31 in Beverley Cross's new version of *The Scarlet Pimpernel*. Sinden, with his grand passion for stage history, will be especially happy to follow Fred Terry as the "demmed elusive Pimpernel" of the French Revolution period, whose performance in an earlier stage presentation has become historic across 80 years.

□ The best comment about John Webster's Jacobean tragedy of fever-chills and charnel-splendours, *The Duchess of Malfi*, was made by the Shakespearian, W. Bridges-Adams. He said of the play, "It is the language of a wild border country where Shakespeare's universal passport is still valid, but where Shakespeare does not choose to dwell." Eleanor Bron is the Duchess in a production by Philip Prowse which opens at the Lyttelton on July 4.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section. Opening dates where given are first nights. Reduced price previews are usually held.

Antony & Cleopatra

It is, I think, unlucky that, in seeking to reduce the massive tragedy to three hours, Robin Phillips has cut such scenes as those on Pompey's galley & Cleopatra's demeaning encounter with her Chamberlain in Caesar's presence. Still, the rest of the text is presented swiftly & clearly; certainly we are not distracted by décor, though—at the risk of contradicting myself—I did wish for a background more compelling than the arrangement of tall gauze screens that has to serve for both Egypt & Rome. The imagination has to work needlessly hard.

I admired the performances of Diana Rigg & Denis Quilley. This Cleopatra holds us with her uncompromising passion & that movement towards the fire & air & the immortal longings in the sustained adagio of her end. When, too, Antony says "I am dying, Egypt, dying", we do believe in him & the emotional turbulence of his past. Speaking cogently, often grandly, the players seldom relax. Norman Rodway keeps us close to Enobarbus, a most observant watcher; & it is right to have, in Philip Franks, a young Octavius Caesar more human than the customary icicle. If the rest of the company does too little (Mark Payton's Eros stands out from the throng) there is much to recall in a night that deserves a less austere setting. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until July 20.

★★Breaking the Silence

Set in the thoroughly battered splendour of a former imperial railway carriage during the post-Tsarist chaos, this is one of the finest new plays of our period: it has come now, with all its force & originality, from the cramped quarters of The Pit to the expansive stage of the Mermaid. (Here trains from Moscow are running up to the north, & the last moment is a pleasantly indulgent manoeuvre.) But it is the quality of the piece that matters; Stephen Poliakoff's drama-

tized recollection of his family at the time of the Russian Revolution & civil war is planned & written with extraordinary theatrical guile & authority, & the cast—two important changes since *The Pit*—is never wanting. Alan Howard, back with the RSC, replaces Daniel Massey as the single-minded inventor (he does not quite reach his goal) who is at the same time the mould of form, & who considers the forlorn railway carriage as he would his family mansion; Gemma Jones returns as the wife who has discovered a new talent; & Jenny Agutter has taken over the loyal maid who presently will be part of the new Russia. These are exact performances; the production, by Ron Daniels, does honour to the play. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999).

Henry V

Kenneth Branagh's Henry, first seen at Stratford, is an unerring, plain statement, governing a comparably straight production by Adrian Phillips that lets most of a full text speak unhindered, with a few helpful pictorial devices. One puzzle: Ian McDiarmid, as Chorus, is so anxious to be emphatic & explanatory that he knocks the heart out of every speech. If Shakespeare himself were indeed the original Chorus, I hope he did not behave like this. Elsewhere the performances—it is a pleasure to hear John Carlisle—are as apt as before. Kenneth Branagh carries off the ultimate wooing of the Princess (she is Cecile Paoli) as resolutely as he conducts the war. He has one particularly affecting passage, at the execution of Bardolph in the field, when we know that, for a moment only, the King is remembering himself as Prince Hal. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

★The Passion

"Here is my space" says Mark Antony in *Antony & Cleopatra*. I felt like repeating this on entering the Lyceum which, though it is not Henry Irving's theatre (it was first rebuilt over 80 years ago & little more than the great portico remains), must yet stir anyone historically-minded. The Cottesloe players from the National Theatre, the first stage people there since the Gielgud *Hamlet* in 1939, present their version of the medieval *Mysteries*, made by "the company with Tony Harrison", directed by Bill Bryden & acted under the glow of improvised lamps.

It is, alas, simple to criticize the anonymous writers & craftsmen of five centuries



Frank Finlay as Captain Bligh: *Mutiny!* opens at the Piccadilly on July 11.

ago; but nobody, I suggest, with a glimmer of imagination can fail to be moved by the action, the faith & daybreak-simplicity of the verse; & the company's honest response to it. As at the Cottesloe, these are "promenade" productions, but there is ample room above for those who would rather sit & watch the swirling to-&-fro beneath them. Of three plays—*The Nativity* is first, *Doomsday* third—I saw the central one, *The Passion*, in which Karl Johnson, as Jesus, sits at the Last Supper, & is again most touching on the path to Calvary in the work that was written by a man we know only as the York Realist. Lyceum, Strand, WC2 (379 3055, cc). Until Aug 3.

Strippers

Visitors from Soho on the other side of the road may discover to their surprise that this is not a striptease act but a documentary on stripping, its approved methods & its practitioners as presented around Newcastle & along the banks of the Tyne. Because the dramatist is Peter Terson, this is to be expected; he has never been a man for the simply sensational. By the interval the house was fully in tune with the playwright & his people, especially during the scene when the novice stripper (Judi Lamb) was being coached by a pair of experts (Lynda Bellingham & Pamela Blackwood). Most of the company, as directed by John Blackmore in a run of sets by Saul Radomsky, were entirely right, though—until his final speech to an unseen Rotary Club—I found Bill Maynard, as the entrepreneur in charge of his "exotic dancers", a little tiresome, & his Tyneside dialect more troublesome than that of most of the company. Phoenix, Charing Cross Rd, WC2 (836 8611, cc).

Twelfth Night

Richard Digby Day's elegant Regent's Park revival—fortunate in its first ideal summer night—has restored to us the true Malvolio. Over the years Olivia's steward has been acted in so many different ways that we have lost the man himself. John Moffatt

rediscovered him, in a portrait of calm, single-minded dignity that modulates into the decorously controlled pleasure of the Letter Scene &, at the last, to bewildered anger. He is never a provider of intrusive farce; every quiet intonation carries. This Malvolio is a nonpareil of stewards, aware at last of a natural tribute to his worth. Beside him the conspirators have to dwindle as the comedy, in the splendour of Caroline costumes, moves about him. Open Air Theatre, Regent's Park, NW1 (486 2431, cc).

★★Waste

For anyone with a genuine feeling for the theatre Granville Barker's mid-Edwardian play is a rare experience. I welcomed the RSC production at The Pit earlier this year; now it has come, rightly, to the West End, with Daniel Massey & Judi Dench again at its centre. He is a rising politician, she a discontented married woman; their sudden affair destroys them both. Granville Barker wrote two versions, with 20 years between them. A conflation by John Barton (who also directs) is something Barker might have approved. I am sure, too, that he would have admired the rich & truthful performances of Daniel Massey (who drives at the heart of the character) & Judi Dench (employing all her subtlety). The political conference, with Tony Church quietly in control as the Prime Minister-to-be, is precisely organized & acted. Indeed, the entire piece is a theatrical night to value. Lyric, Shaftesbury Avenue, W1 (437 3686, cc 434 1050). Until July 27.

NEW PRODUCTIONS

The Bengal Lancer

Tim Pigott-Smith in a one-man show based on the work of Francis Yalets-Brown. Lyric, King St, W6 (741 2311, cc) July 5-27.

Call Me Miss Birdseye

A celebration of the life & music of Ethel Merman, with Libby Morris & David Kerman. Theatre critic Jack Tinker narrates. Donmar Warehouse (late-night), Earlham St, WC2 (836 3028, cc 379 6565). July 2-21.

Children of a Lesser God

Mark Medoff's appealing play about deafness with Jean St Clair & Ron Aldridge. Sadler's Wells, Rosebery Ave, EC1 (278 8916, cc). Until July 6.

Dreamplay

John Barton directs Strindberg's rarely performed play which combines the supernatural, the symbolic & the everyday world. The Pit, Barbican, Silk St, EC2 (828 8795, 838 8891, cc). July 3-Sept 17.

The Duchess of Malfi

See introduction. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Opens July 4.

Figaro

Scaled-down version of Mozart's *The Marriage of Figaro*, set in the 1960s & using four musicians & a cast of six. Ambassador's, West St, WC2 (836 1171, cc).

Guys & Dolls

Revival of the National's "musical fable" with Norman Rossington, Clarke Peters, David Healy & Lulu. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844).

A Midsummer Night's Dream

Toby Robertson directs, with Patrick Ryecart as Oberon, Jenny Quayle as Titania, John McAndrew as Puck & Vincenzo Nicoli as Bottom. Open Air Theatre, Regent's Park, NW1 (486 2431, cc).

Mutiny!

See introduction. Piccadilly, Denman St, W1 (437 4506, cc 379 6565). Opens July 11.

ILN ratings

★★Highly recommended
★Recommended

The Philanthropist

Edward Fox leads the cast in Richard Hampton's play. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). July 10-Sept 20.

Red Noses

Antony Sher heads the cast in Peter Barnes's new play about the 14th-century outbreak of the Black Death; Terry Hands directs. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Opens July 2.

Ring Round the Moon

Christopher Fry's translation of Jean Anouilh's play, with Ruth Madoc, Michael Denison, Margaretta Scott & Patrick Ryecart. Open Air Theatre. July 30-Aug 31.

The Scarlet Pimpernel

See introduction. Chichester Festival Theatre. July 31-Sept 21.

Seven Brides for Seven Brothers

A stage version of the MGM musical reaches London after a national tour. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). July 3-Aug 10.

Sweet Bird of Youth

Lauren Bacall plays the fading film actress in Tennessee Williams's play; production by Harold Pinter. Theatre Royal, Haymarket, SW1 (930 9832, cc). Opens July 9.

Troilus & Cressida

Anton Lesser & Juliet Stevenson play the title roles; Peter Jeffrey is Ulysses. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire (0789 295623, cc). Opens June 25.

The War Plays

Edward Bond's epic trilogy, lasting seven hours, is about the terrors of war & the struggle to secure peace. The Pit. July 25-Sept 28.

Capital Festival Fringe '85 Lift Off

Over 1,000 events at more than 80 locations in the London area include theatre, music, & fringe entertainments. See also Popular Music p84. Brochures & information from Capital Hotline (222 8075). July 1-31.

London International Festival of Theatre

11 companies from 10 different countries present performances at various venues; workshops, debates & discussions. Full details from Unit 33, 44 Earlham St, WC2 (240 9439). July 15-Aug 4.

ALSO PLAYING

As You Like It

A needlessly bizarre revival; but we can recognize the spirit of Juliet Stevenson's Rosalind. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire (0789 295623, cc).

★ Barnum

Michael Crawford's authoritative performance of the famous American showman is certainly the most athletic in any West End musical. Victoria Palace, Victoria St, SW1 (834 1317, cc).

★ Benefactors

Michael Frayn's closely argued variation on the theme of change. With Polly Adams, Clive Francis, Jan Waters & Glyn Grain. Vaudeville, Strand, WC2 (836 9987, cc).

Cats

Andrew Lloyd Webber's version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

Cavalcade

The various set-pieces that Noël Coward devised to chart this century's first three decades come up impressively in a production by David Gilmore. Joanna McCallum leads the less important domestic narrative. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until July 20.

★ Coriolanus

Peter Hall's exciting production, with Ian McKellen as Coriolanus & Irene Worth as Volumnia. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

★ Daisy Pulls It Off

Gabrielle Glaister now plays the new girl in Denise Deegan's parody of 1920s girls' school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

★ 42nd Street

An American musical that is a benign example of show business at its unselfconscious best. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

The Government Inspector

Gogol's broadly satirical comedy, under Richard Eyre, has some excellent ensemble playing. Rik Mayall, despite his pleasing personality, is not yet fully the actor for the young clerk mistaken as the feared inspector. Olivier.

★ Hamlet

Since its Stratford première, Roger Rees's Hamlet has developed into a performance progressively true & affecting. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). Until Sept 14.

★ Jumpers

Even those unsure of the difference between legal positivism & moral absolutism should not miss

Tom Stoppard's intellectual romp. Paul Edington (in a surge of wandering eloquence) & Felicity Kendal are buoyantly in the midst of it all. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

★★ Martine

Peter Hall's beautifully keyed production of Jean-Jacques Bernard's play of emotion in stillness has Wendy Morgan's peasant girl at its heart. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

★ Me & My Girl

Back to the Lambeth Walk, with such good players as Robert Lindsay & Frank Thornton to revive memories of a favourite pre-war musical. Adelphi, Strand, WC2 (836 7611, cc 836 7358).

★ The Merry Wives of Windsor

Presuming that the much-loved farce had to be done in modern (1950s) dress, this is doubtless as useful an attempt as any. The cast responds without stint. Royal Shakespeare Theatre, Stratford-upon-Avon.

The Mousetrap

Though now in its 33rd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 379 6433).

★ The Mysteries

Bill Bryden's magnificent three-part version from the medieval mystery plays, *The Nativity*, *The Passion* (see New Reviews) & *Doomsday*. Lyceum, Strand, WC2 (379 3055, cc). Until Aug 3.

★ Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, the kind of wild touring business that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

No Sex Please, We're British

The expert Allan Davis production of a farce that is now a West End monument has just entered its 15th year. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

★ On Your Toes

A grand musical, with Doreen Wells dancing at all performances. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Pravda

One has to consider Howard Brenton & David Hare's "Fleet Street comedy" in terms of its monstrous central figure—a South African businessman turned English newspaper proprietor acted by Anthony Hopkins with terrifying relentlessness. The play is chaotic, but the man lives. Olivier.

Richard III

For those who recall the excitements of Olivier, this Richard (Antony Sher), whisking round on his elbow-crutches, is merely engaged in a busy entertainment, capable but over-valued. Barbican.

★ Run For Your Wife

Robin Askwith, Geoffrey Hughes & Bill Pertwee in Ray Cooney's hurricane farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

★★ She Stoops to Conquer

Goldsmith's comedy as it should be acted, especially by Tony Haygarth & Julia Watson. Lyttelton. *Singin' in the Rain*

Tommy Steele takes us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc 734 8961).

Starlight Express

Andrew Lloyd Webber & director, Trevor Nunn, play amiably at trains, & the roller-skaters flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

★ Two Into One

Ray Cooney's grand farce, with Michael Williams, Anton Rodgers & Kathy Staff. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

West Side Story

Bernstein's gang-war musical returns as freshly as though it had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Why Me?

Although Stanley Price's comedy is not particularly memorable, Richard Briers as a newly-redundant civil engineer seeing himself as another Job is often amusing to watch. Strand, Aldwych, WC2 (836 2660, cc).

★★ Wild Honey

Michael Frayn's version of Chekhov's earliest play. Ian McKellen gives to the womanizing schoolmaster, Platonov, an irresistible sense of wild comedy. Lyttelton. Until Aug 17.

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Denis Quilley and Diana Rigg: in *Antony and Cleopatra* (see New Reviews).

SCOTLAND IS THE SETTING for *Restless Natives* (reviewed below), written by 24-year-old Ninian Dunnett, winner of the 1984 Lloyds Bank Screenwriting Contest. A likeable young trio, Vincent Friell, Joe Mullaney and Teri Lally, in their first feature film, play two Robin Hood-style bandits, who hold up tourists in the Highlands, and the courier who becomes involved with them. The film's director, Michael Hoffman, and producer, Rick Stevenson, both Americans, were at Oriel College, Oxford, where they made the film *Privileged* in 1983 and founded the Oxford Film Foundation, which organizes the Lloyds Bank contest. Ninian Dunnett was also at Oriel, but he entered the competition under an assumed name.

□ For 40 years Rachael Low has toiled on her compendious history of the British film. Her seventh and final volume, *Film Making in 1930s Britain* (George Allen & Unwin, £12.95), brings the story up to the start of the war. The task now passes to the British Film Institute who have commissioned Charles Barr and Andy Medhurst of the University of East Anglia to cover the wartime and postwar film to 1958; two as yet unappointed authors at the University of Kent are to compile the subsequent books in the series.

□ Showing from June 27 until August 11 at Orleans House, Twickenham, is an exhibition of British film stills, posters and memorabilia from the pioneer days to the present, as part of the British Film Year celebrations. Appropriately, it is an area where film studios proliferated, and even now Twickenham Studios are still an important part of the industry. The exhibition is open from Tuesday to Saturday 1 to 5.30pm, Sunday from 2pm; admission free.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

★ The Assam Garden (U)

Deborah Kerr, back on the cinema screen after 15 years, plays a grief-stricken new widow. She eases her pain by toiling to bring her late husband's huge Gloucestershire garden, modelled on those in India where they spent most of their married life, up to scratch for inclusion in a coffee table book, even though she blames & resents it for killing him. Barely tolerating her neighbours on a new housing estate, she nevertheless forms a friendship with a middle-aged Indian woman, played by Madhur Jaffrey, whose sense of tradition, order & roots is even more pronounced than her own.

The film, written by Elisabeth Bond, is the first feature to be directed by Mary McMurray &, apart from the incursions of Alec McCowan as an eccentric garden researcher & Zia Mohyeddin as the Indian woman's husband, is essentially a two-hander. The skill of the actresses is such that they are able to overcome the script's shortcomings, which makes the pukka Brit too ungracious & blinkered, & the Indian too saintly & long-suffering to be really plausible. Opens July 5. Academy 1, Oxford St, W1 (437 2981).

Berry Gordy's The Last Dragon (15)

Kung-fu, break-dancing, romance & music in this Motown production, directed by Michael Schultz. Opens July 12. Classics Haymarket, SW1 (839 1527), Chelsea, Kings Rd, SW3 (352 5096, cc) & nationwide.

ILN ratings

- ★★ Highly recommended
- ★ Recommended
- Not for us

★ Careful He Might Hear You (PG)

In this Australian film, adapted from a novel by Sumner Locke Elliott, two sisters quarrel over the upbringing of their nephew. The setting is Sydney in the 1930s, which the director, Carl Schultz, evokes convincingly, as well as summoning up an adult world seen through a child's eyes. The film follows the novel faithfully, perhaps too much so as the flat spots are plodded through relentlessly.

Robyn Nevin plays the aunt who has raised the child, following the death of his mother. She is a poor but doughty housewife fighting the effects of the Depression, while her rival, Wendy Hughes, is a cool, wealthy sophisticate, whose desire for the boy is an attempt to sublimate her unrequited passion for his shiftless father, played by John Hargreaves.

Wendy Hughes has progressed considerably as an actress, & eases confidently into a role that in another time might have been tailored for a Stanwyck or a Davis. A woman's picture it most certainly is. The unfortunate six-year-old, played touchingly by Nicholas Gledhill, manages to achieve the character changes wrought by his aunts' contrasting residences, & not only has to endure two adult women fighting for his hide, but suffer the manipulative wiles of two little girls nearer his own age, each from a different side of the tracks. Opens July 12. Berkeley (Classic), Tottenham Court Rd, W1 (636 6148); Arts at Chelsea (Classic), Kings Rd, SW3 (352 5096, cc).

The Coca Cola Kid (15)

The Yugoslav director, Dusan Makavejev, resurfaces with this Australian film in which Eric Roberts plays a hotshot from Atlanta, sent to New South Wales to bolster sales of Coca Cola with an evangelical sense of purpose. One rural enclave seems impervious to the drink, as the eccentric local landowner, played by Bill Kerr, has his own soft drinks factory. His absconded daughter, fetchingly played by Greta Scacchi, is the American's secretary.

What begins promisingly as a satire of American marketing methods escalates into



Joe Mullaney, Vincent Friell and Teri Lally, top, in *Restless Natives*; Madhur Jaffrey and Deborah Kerr, above, in *The Assam Garden*: both films open this month.

anarchic farce, & the film falls into two distinct, uneven halves. Opens July 19. Screen on the Hill, 230 Haverstock Hill, NW3 (435 3366).

● The Element of Crime (15)

A ponderous thriller by a young Danish director, Lars Von Trier, in which Michael Elphick plays a detective re-enacting a murder investigation in Europe for a fat Cairo psychotherapist. The dialogue is spoken throughout at dictation speed & the film's light level never seems to get higher than a 25-watt bulb. For some reason there is water everywhere, pouring down the walls, washing across the roads, even flooding the filing cabinets. The pretentious & silly presentation wrecks an interesting film-noir idea: that the investigator, attempting to catch a criminal by adopting his point-of-view, eventually becomes the murderer.

★ The Glenn Miller Story (U)

Forty years ago last Christmas the cele-

brated bandleader was lost on a short bad-weather flight from Hertfordshire to Paris, but his reputation lives. Anthony Mann directed this smooth, finely-calculated film biography, a smash hit of 1954, & now re-issued, with Dolby sound to enhance the excellent recreations of Glenn Miller standards such as "In the Mood", "Chattanooga Choo-Choo" & "String of Pearls".

James Stewart, though not at all like the real Miller, delivers a charming performance, & June Allyson is the ideal Hollywood wife, soft but shrewd, who sees the band through adversity to triumph. It may be syrupy, but it is very professional & always sounds good.

The Little Drummer Girl (15)

The film of John le Carré's novel is a sad disappointment, with Diane Keaton labouring more than usual under the strain of being miscast as an idealistic young actress inveigled into helping Israeli intelligence capture

and kill a dangerous Palestinian. George Roy Hill keeps the action zipping from one location to another, with captions denoting time and place, rather in the manner of a television mini-series, and eventually the spectator loses track of where he is or which group of counter-insurgents is currently on the screen. The presence of Klaus Kinski in one of his most gnomic characterizations does not assist clarity. The book has been ill-served. Opens July 5. Classic Chelsea.

Our Story (15)

Bertrand Blier wrote & directed this curious tale about a man, played by Alain Delon, meeting a woman, Nathalie Baye, on a train, first making love & then being led to her home to discover that she is the executive neighbourhood's prime nymphomaniac. The film is a fantasy springing from reality, being both a satirical nightmare & an indulgent dream. It is impossible to watch this anarchic social lampoon of the bourgeoisie without feeling that Buñuel could probably have done it much better. Opens June 20. Lumière, St Martin's Lane, WC2 (836 0691).

★ The Purple Rose of Cairo (PG)

Woody Allen's new film is a gentle comedy, set in a sad industrial town of Depression America, where the unemployed men toss pennies on street corners, & the women while away the hours in the local cinema, watching Hollywood at its glossiest.

Mia Farrow has sat through the same film five times, watching its pith-helmeted explorer hero, played by Jeff Daniels, as he is whisked from the Pyramids to New York for a "madcap Manhattan weekend". Suddenly he addresses her from the silver screen, & steps out of the picture to whisk her off for an adventure in the real world, to the consternation of the rest of the cast. Being but a creature of celluloid he cannot understand why stage money is no good, why cars need keys to turn on the ignition or why, when he kisses her, there is no fade-out. Worse, when Hollywood hears of his defection, the anguished producer flies in with the actor (Jeff Daniels again) who is aghast that the character he created is on the loose. He, too, falls for Ms Farrow, & she is obliged to choose between the shadow & the substance.

Woody acutely points up the importance of escapist cinema in the hungry 1930s, & his message seems to be that the fantasy black-&-white world of elegant evening dress, Art Deco penthouses & white telephones is safer than treacherous reality. Opens July 26. Classics Haymarket, Oxford St, W1 (636 0310); Screen on the Green, N1 (226 3520); Gate Bloomsbury, Brunswick Sq, WC1 (837 8402); Odeon Kensington, W8 (602 6644, cc 602 5193).

★ Restless Natives (PG)

The winning entry in last year's Lloyds Bank screenwriting competition has now emerged as a film, directed by Michael Hoffman. It is a gentle Scottish comedy, very much in the Bill Forsyth manner, in which two bored Edinburgh youths take to riding a motorcycle into the Highlands masked as a clown & wolfman, & hold up the coaches filled with tourists, who treat the event like a rag week stunt. Within a short time the robbers are themselves tourist attractions, & visitors clamour to be on coaches which are likely to be waylaid by them.

The police hunt is led by a wise Scot (Robert Urquhart) & a bellicose American (Ned Beatty) in the throes of a marital split.

It is a refreshing work with attractive per-

formances & superbly photographed Scottish scenery. As their swansong, the lads, Vincent Friell & Joe Mullaney, ride through the Edinburgh streets leading a convoy of police cars past cheering onlookers, to meet their Maid Marian, a tour hostess played by Teri Lally. Opens June 28. Classic, Tottenham Court Rd, W1 (636 6148).

Return to Oz (U)

New film from Disney, based on the Oz books of L. Frank Baum, with Nicol Williamson as the Nome King, Jean Marsh as Princess Mombi & 10-year-old Fairuz Balk as Dorothy. Opens July 11. Royal charity première in the presence of the Duke & Duchess of Kent in aid of Great Ormond Street Hospital for Sick Children. July 10. Leicester Sq Theatre, Leicester Sq, WC2 (930 5252, cc).

ALSO SHOWING

★ Birdy (15)

Alan Parker's stature is enhanced by this film about two young Vietnam veterans. Matthew Modine, obsessed with ornithology, becomes a bird-like creature; Nicolas Cage plays the wounded friend trying to break through Modine's shell of unreason. Both men's performances are affectionate, touching & ultimately terrifying.

★ The Breakfast Club (15)

Although slightly resembling a group-therapy marathon, John Hughes's film about a quintet of teenagers spending a Saturday in detention at high school is well acted & watchable.

★ The Chain (PG)



Nigel Hawthorne as an avaricious householder: one of seven links in *The Chain*.

Jack Gold directs Jack Rosenthal's wittily wrought screenplay about moving house—a variant of *La Ronde*. Warren Mitchell plays a veteran removal man who guides seven sets of characters through the trauma of moving.

★ The Cotton Club (15)

Francis Coppola's exhilarating film mixes the standard gangster story with social history & features a vivid reconstruction of the Harlem nightspot where the greatest black entertainers performed for white Manhattanites at the tail end of the Prohibition era.

Grace Quigley (15)

Rather dismal & tasteless film with Katharine Hepburn as an elderly woman in New York who joins a hitman to establish a business killing elderly people who are feeling suicidal.

The Grey Fox (15)

Richard Farnsworth delivers an engaging performance as a 19th-century bandit who emerges into 20th-century Canada after 33 years in prison.

★ The Innocent (15)

Low-key drama, directed by John Mackenzie, set in rural Yorkshire of the early 1930s. Miranda Richardson plays a village woman whose affair

with a wounded former officer (Liam Neeson) is witnessed by a small boy.

Johnny Dangerously (15)

Amy Heckerling's send-up of the gangster-movie genre, about a young man who wants to become a hoodlum, makes amusing entertainment.

★ Mask (15)

Excellent performance by Cher as a hard-living "biker" mother whose son is handicapped by a terrible facial disfigurement. Eric Stoltz plays the brave, likeable boy in this true story who, despite his frightening appearance, became a star pupil at his junior high school.

The Mean Season (15)

Kurt Russell, as a former crime reporter, becomes involved with a crazed killer while running a backwoods newspaper in Colorado.

★ Micki & Maude (PG)

Dudley Moore is back on form in Blake Edwards's comedy about a happily married television reporter who has an affair with a cellist. When wife & mistress become pregnant, he bigamously marries the cellist & maintains a hectic double life.

Mrs Soffel (PG)

In Gillian Armstrong's film, Diane Keaton plays a prison warden's wife who falls in love with a condemned murderer & helps him to escape. Impressive production design by Luciana Arrighi but there is a dullness in the way the story is told.

My Best Friend's Girl (15)

French film, directed by Bertrand Blier, with Thierry Lhermitte & Coluche as two bachelors, living in a French ski resort, who share a girlfriend (played by Isabelle Huppert).

Old Enough (PG)

Marisa Silver's film is about three young people growing up in a hot New York summer.

Runaway (15)

Police thriller, written & directed by Michael Crichton, with Tom Selleck as a policeman faced with the job of disarming miscreant robots who are carrying out a series of murders. Neat, formula stuff, with an exhilarating car chase.

She'll Be Wearing Pink Pyjamas (15)

Julie Walters & a group of women from assorted backgrounds meet on an Outward Bound course in the Lake District where a tough instructor puts them through various endurance tests.

Silver City (15)

Australian film, directed by Sophia Turkiewicz, about the arrival of Polish refugees in Australia after the Second World War.

★ Starman (PG)

Witty performance by Jeff Bridges as an extraterrestrial being who, by simulating Karen Allen's late husband, persuades her to help him travel across America to rendezvous with his mother ship. John Carpenter directs.

Steaming (18)

This adaptation of the stage play, in which a group of women—naked for much of the time—try to preserve their local bath house from threatened demolition, is unlikely to be the film for which director Joseph Losey is remembered.

★ That's Dancing! (U)

Gene Kelly narrates this compilation of great dance sequences from films which includes Barryshnikov, John Travolta, Isadora Duncan & the incomparable Bill "Bojangles" Robinson. A few songs might have eased the visual indigestion prompted by so many dancing feet.

A View to a Kill (PG)

The new Bond adventure is Roger Moore's seventh, the formula so well-oiled it could have been composed by a computer. Christopher Walken is the villain, Grace Jones, Fiona Fullerton & Tanya Roberts the bedmates.

★ Witness (15)

Peter Weir's excellent thriller—unusual, gripping & often tender—delineates Harrison Ford as a major star. Ford plays a police captain who is forced to hide out in an Amish community with a young widow (Kelly McGillis) whose eight-year-old son witnessed a drugs racket murder.

Certificates

U = unrestricted.

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

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CLASSICAL MUSIC
MARGARET DAVIESJohn Pritchard: conducts *Messiah* at the opening night of the Proms, July 19.

AMERICA SUPPLIES the principal theme of the 91st season of Promenade Concerts which opens at the Albert Hall on July 19. Ives, Barber, Bernstein, Gershwin and Copland are among the 13 composers represented in the 60 concerts, and this month there will be first performances of works by Roger Sessions, Elliott Carter and Steve Reich. The opening weekend is a celebration of European Music Year, starting with *Messiah* and continuing with music by Schütz, Scarlatti and Bach, and includes the Proms débüt of the Chamber Orchestra of Europe. Other visitors in July are the European Community Youth Orchestra and Pierre Boulez with his own ensemble from Paris.

□ The Handel tercentenary is a major feature of the opera scene with the English Bach Festival staging *Teseo*, Opera Stage's production of *Alcina* and Handel Opera's *Rodrigo*, and it is a sad irony that this last company, which in 30 years has staged 28 of his operas, will then disappear following the withdrawal of its Arts Council grant.

CONCERT AND RECITAL GUIDE

ALBERT HALL

SW7 (589 8212, cc 589 9465).

Henry Wood Promenade Concerts. July 19-Sept 14.

BBC Symphony Orchestra. July 19, 7.15pm, July 22, 25, 7.30pm, July 29, 7pm, July 31, 7.30pm. As a variation from the many performances of *Messiah* given this year, John Pritchard conducts the version orchestrated 200 years ago by Mozart for a performance in Vienna, which will be sung in German by Julia Varady, Brigitte Fassbaender, Stuart Burrows & Samuel Ramey, with the BBC Singers (July 19). Pritchard also conducts the first European performance of Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Mahler's Symphony No 1 (July 22); & Ives's Symphony No 4 with *The Planets* by Holst (July 25). Peter Eötvös conducts the first UK performances of *The Desert Music* by Steve Reich & *Ais* by Xenakis with Messiaen's *Et expecto resurrectionem mortuorum* (July 29). Elgar Howarth conducts the first performance of *The Spirit's Harvest*, commissioned from Anthony Payne (who gives a pre-Prom talk at 6.15pm) by the BBC for European Music Year (July 31).

Chamber Orchestra of Europe. July 20, 7pm. Salvatore Accardo is conductor & soloist in

Beethoven's Violin Concerto.

English Baroque Soloists & Monteverdi Choir. July 20, 9.45pm (at St Luke's Church, Chelsea), July 21, 7.30pm. John Eliot Gardiner conducts Schütz's *Musikalische Exequien* & Scarlatti's *Stabat Mater* (July 20) and four Bach Cantatas (July 21).

Ensemble InterContemporain & Ensemble Orchestral de Paris. July 26, 7.30pm. Contemporary music conducted by one of its leading exponents, Pierre Boulez (who gives a pre-Prom talk at 6.15pm): first performances of Höller's *Résonance* & Carter's *Penthode*, with Berio's *Corale* & Boulez's own *Eclat/Multiples*, which he has expanded over the years.

BBC Welsh Symphony Orchestra. July 27, 7.30pm. Erich Bergel conducts Mozart's Piano Concerto No 12, played by Hans Leygraf, & Hindemith's *Mathis der Maler*. **European Community Youth Orchestra**. July 28, 7.30pm. The orchestra's music director, Claudio Abbado, conducts Mahler's Symphony No 2, with Karita Mattila & Christa Ludwig, as soloists, & massed choirs.

Nash Ensemble. July 30, 7.30pm. Sarah Walker, the mezzo-soprano eminent in the field of modern music, sings Schönberg's *Pierrot lunaire*, under the baton of Lionel Friend.

BARBICAN

Silk Street, EC2 (638 8891, 628 8795, cc).

London Symphony Orchestra. July 2, 31, 7.45pm, July 3, 7pm. Neville Marriner conducts Mozart's Piano Concerto No 17, with John Browning as soloist, & Rachmaninov's Symphony No 2 (July 2). He also chairs the judging panel, which includes Jack Brymer & other woodwind principals of the LSO, at the final of the Shell/LSO music scholarship for woodwind (July 3). Claudio Abbado conducts Mendelssohn's Symphony No 5, Dvořák's Symphony No 8 & Prokofiev's *Sinfonia Concertante* for Cello & Orchestra, with Natalia Gutman as soloist (July 31).

City of London Sinfonia. July 4, 7.45pm, July 28, 7.30pm. Michael Bremner conducts the first British performance of Shostakovich's Six Songs on a text by Maria Svetsova, composed shortly before his death in 1975, which will be sung in Russian by the mezzo-soprano Patricia Adkins Chiti; Britten's Simple Symphony & Mozart's Symphony No 40 are also on the programme (July 4). Richard Hickox conducts the first performance in modern times of Handel's *Roman Vespers* (July 28).

English Chamber Orchestra. July 7, 3.30pm, July 14, 7.30pm. Stephen Cleobury conducts the ECO & the Choir of King's College, Cambridge, in Bach's *Coffee Cantata* & Fauré's *Requiem* (July 7); Philip Ledger conducts from the harpsichord music by Bach, Mozart & Vivaldi (July 14).

Royal Philharmonic Orchestra. July 13, 3pm, July 19, 29, 7.45pm, July 21, 7.30pm. Yehudi Menuhin conducts an Elgar programme, with Julian Lloyd Webber as cello soloist (July 13); he is solo violinist under the baton of James Judd in a Beethoven programme (July 21); & he conducts another Beethoven programme with Michel Béroff as solo pianist (July 29). Per Dreier conducts a popular programme of Handel, Grieg & Beethoven (July 19).

CITY OF LONDON FESTIVAL

Box office: St Paul's Churchyard, EC4 (236 2801, cc). July 7-19.

An additional attraction of this festival is the opportunity of visiting some of the City's historic buildings. **The Consort of Musicks** gives five lunchtime recitals of virtuoso Italian vocal music of the 17th century in five different churches (July 8-12).

Paul Crossley gives lunchtime piano recitals in Bishopsgate Hall (July 15-19). The opening concert in the Barbican is given by the **London Symphony Orchestra** under Rozhdestvensky with Oscar Shumsky, violin, & Janos Starker, cello, playing Brahms's Double Concerto (July 8). The **Philharmonia Orchestra** under Charles Groves perform Berlioz's *Te Deum* with massed choirs in St Paul's Cathedral (July 11).

ROYAL OPERA HOUSE

Covent Garden, WC2 (240 1066/1911 cc).

Yvonne Minton, mezzo-soprano; **John Constable**, piano. July 7, 8pm. Songs by Brahms, Schumann, R. Strauss, Rachmaninov, Copland, Ravel & Britten.

ST JAMES CHURCH

197 Piccadilly, W1 (437 7118, cc).

Festival of Baroque Music. July 1-12. The St James's Baroque Players, conducted by Ivor Bolton, give two Bach tercentenary concerts (July 1, 4) at the second of which they will perform the Mass in B minor; & a Handel tercentenary concert (July 9). **Gillian Weir**, harpsichord, plays music by Handel & Scarlatti (July 2); **Combattimento** perform vocal music by Monteverdi, Scarlatti & Purcell (July 3); the **English Bach Festival Dancers**

with the **St James's Baroque Players** perform music & dance of the 18th century in costume (July 10). There will be four lunchtime harpsichord recitals given by **Ivor Bolton, Maggie Cole, Paul Nicholson & Melvyn Tan** (July 1, 2, 9, 10) during which they will play Bach's 48 Preludes & Fugues. On the final evening the **European Baroque Orchestra**, under their conductor Roger Norrington, will make their London débüt playing Bach's *Orchestral Suite No 1* & *Concerti Grossi* by Corelli & Handel.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Vivaldi Concertante. July 6, 7.30pm. Vivaldi, Handel, Giuliani, Grieg, Boyce & a mystery symphony, conducted by Joseph Pilbury.

Singers of London & Piccadilly Chamber Orchestra. July 7, 7pm. Concert performance of Purcell's *The Fairy Queen*, conducted by Jeremy Jackman.

Lindsay Quartet. July 8, 1pm. Beethoven's Quartet No 15.

Academy of Ancient Music. July 13, 7.30pm. Christopher Hogwood conducts works by Handel, Bach & Scarlatti.

London Handel Choir & Orchestra. July 14, 7.30pm, July 20, 6.30pm. The first complete London performance of Handel's dramatic cantata *Clori, Tarsi e Fileno*, with Alison Hargan, Jennifer Smith & Michael Chance (July 14); a complete performance of Handel's *Theodora*, with Gillian Fisher singing the title role (July 20); both conducted by Denys Darlow.

Philharmonia Wind Ensemble. July 15, 1pm. Mozart's *Serenade* for 13 wind instruments.

ST MARTIN-IN-THE-FIELDS

Trafalgar Sq, WC2. Box office: 5 St Martin's Place, WC2 (379 6433, cc).

Academy of St Martin-in-the-Fields. July 9-12, 8.30pm, July 13, 7.30pm. The Academy returns to its birthplace for four candlelit concerts of well-loved music, including Tchaikovsky's *Serenade for Strings*, Bach's Double Violin Concerto, Vivaldi's *The Seasons* & Mozart's *Eine kleine Nachtmusik*, under the direction of Iona Brown & Kenneth Sillito. On July 13 the Academy Chorus also takes part in a Mozart & Haydn programme, conducted by Laszlo Heltay.

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Nathan Milstein, violin; **Georges Pludermacher**, piano. July 1, 7.30pm. A rare recital by this eminent violinist who plays music by Bach, Brahms, Paganini & Saint-Saëns & his own transcriptions of Vivaldi & Chopin. FH

Philharmonia Orchestra. July 2, 4, 6, 7.30pm. Riccardo Muti conducts four concerts: the first with Radu Lupu, piano, playing Brahms's Piano Concerto No 1 (July 2); two with James Galway, flute, who plays Mozart's Flute Concertos Nos 1 & 2 (July 4, 6); & Janet Baker joins the orchestra for a Berlioz programme in which she sings *Les nuits d'été* (July 9). FH

Maggie Cole, harpsichord. July 9, 7.30pm. An interesting programme which combines Scarlatti & Bach with Scarlatti's pupil, Soler, & the contemporary Hungarian composer, Ligeti. PR

Louis Kentner, piano. July 11, 15, 7.45pm. An 80th birthday tribute to the distinguished pianist given by Yehudi Menuhin & the Menuhin School Orchestra (July 11); & a birthday recital at which Kentner plays Sonatas by Beethoven & Liszt &

Chopin Ballades (July 15). *EH*

Handel Tercentenary Festival. July 16-18, 7.45pm. Andrew Parrott conducts the Taverner Choir & Players in Handel's *Israel in Egypt* (July 16); Reinhard Goebel directs *Musica Antiqua Köln* in a Bach, Handel & Scarlatti programme (July 17); Nicholas Kraemer directs the Raglan Baroque Players & Singers in an all-Handel programme (July 18). *EH*

WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

Melissa Phelps, cello; **John York**, piano. July 4, 7.30pm. Music from America by Martinu, Hall Overton & Barber to celebrate Independence Day.

Jakob Lindberg, lute. July 7, 21, 7.30pm. This Swedish lutenist is joined by Nigel North, Paul O'Dette, Robert Meunier & 16 other lutenists in a programme of rarely heard music for three, four & 20 lutes from the 16th & 17th centuries. Songs & madrigals of the same period will be sung by four early music singers, to lute accompaniment (July 7); Jakob Lindberg also gives a solo recital of music by da Milano, Molinaro, Kapsperger, Piccinni & others (July 21).

Ruggiero Ricci, violin. July 9, 13, 7.30pm. This virtuoso plays the Sonatas & Partitas for unaccompanied violin by Bach.

Jane Leslie MacKenzie, soprano; **Roger Vignoles**, piano. July 12, 7.30pm. Already familiar from the opera stage where she has sung leading Mozart roles, this young Canadian singer gives a recital of songs by Britten, Beethoven, Schumann, Duparc & others.

Brigitte Fassbaender, mezzo-soprano; **Irwin Gage**, piano. July 22, 7.30pm. Lieder & songs by Schumann, Liszt, Berg & R. Strauss.

Roger Woodward, piano. July 24, 7.30pm. Chopin Sonatas Nos 1, 2 & 3.

Eduard Wulfson, violin; **John Lenehan**, piano. July 25, 7.30pm. This student of David Oistrakh plays Schubert, Brahms, Chausson, Ysaye, Prokofiev & Paganini.

OPERA

BUXTON FESTIVAL

Box office: Opera House, Buxton, Derbyshire (0298 71010, cc 0298 78939). July 20-Aug 11.

For its traditional theme, linking together the diverse events on the programme, Buxton this year turns to the *commedia dell'arte* & its influence on European culture, with special reference to *opera buffa*. The two operas being staged both have a libretto by Carlo Goldoni, the Italian playwright who breathed new life into the stock characters & situations of the *commedia*. **La buona figliola** by Niccolò Piccinni is an adaptation of Samuel Richardson's *Pamela*; it dates from 1760 when it ran for two years in Rome & it was last staged professionally in Britain in 1810. It will be produced at Buxton by John Dexter, with designs by Brien Vahey (July 25, 27, 31, Aug 2, 8, 10). **Il filosofo di campagna** by Baldassare Galuppi dates from 1754, when it was performed all over Europe, but it has not been staged in Britain since the 18th century (Aug 1, 3, 7, 9).

ENGLISH BACH FESTIVAL

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc). July 28.

To mark the 300th anniversary of the birth of Handel, the English Bach Festival is mounting his *Teseo* for the first time in London since it was conducted by the composer at the Queen's Theatre, Haymarket, in 1713. The mythical story concerns Prince

Teseo whose adventures bring him into conflict with the sorceress Medea, & it involves transformation scenes & such magical effects as the arrival of Medea in a carriage drawn by flying dragons—all of which will tax the resources of the producer, Tom Hawkes, & designer, Terence Emery. The conductor is the baroque specialist Jean-Claude Malgoire & the cast includes Sarah Walker & Marilyn Hill Smith.

GLYNDEBOURNE FESTIVAL OPERA
Lewes, E Sussex (0273 812411). Until Aug 14.

Benjamin Britten's *Albert Herring*, which had its world première at Glyndebourne in 1947, returns to the festival in a new production by Peter Hall, designed by John Gunter, & conducted by Bernard Haitink. The title role is sung by John Graham-Hall, with Patricia Kern, Patricia Johnson, Felicity Palmer, Derek Hammond-Stroud, Alexander Oliver & Richard Van Allan as the various inhabitants of Loxford who, as a reward for his spotless reputation, appoint Albert to be May King—with the most unexpected consequences (July 5, 7, 10, 12, 14, 16, 20, 22, 24, 26, 28, 31). *Idomeneo* is to be revived, under the baton of Simon Rattle, in the production directed by Trevor Nunn in 1983 which borrowed from the Japanese theatre for its formal stage pictures. There was a most authoritative performance of the title role from Philip Langridge, who again sings it this year. New to the cast are John Aler (Idamante) & Elizabeth Connell (Electra) (July 19, 21, 23, 27, 29). There are further performances of *Arabella* with Felicity Lott singing the title role (July 4, 6, 9, 13, 18). Also a last chance to catch the new *Carmen* in a house of the right proportions, with full dialogue to flesh out the plot, conducting by Bernard Haitink that complements the subtleties of Bizet's score, & a showily acted & individually sung but compelling portrayal of the title role by Maria Ewing (July 1).

HANDEL OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc). July 17, 19, 20.

Charles Farncombe, who conducted the first Handel opera performed by this company in 1955 & has been its musical director since then, conducts what is to be its last production, in celebration of the Handel tercentenary. *Rodrigo*, which had its première in Florence in 1707, is the composer's earliest Italian opera, & the production by Tom Hawkes, designed by Peter Rice, will be the first complete modern staging of the work in this country. It will include some music which had been lost & was recently rediscovered in a private collection by the Handel scholar Anthony Hicks. The story is set in eighth-century Spain & concerns the attempts of Florinda, deceived mistress of the usurper Rodrigo, to avenge herself for his infidelity, while he is defended by his loyal wife Esilena. The roles will be sung by Sandra Dugdale, Elizabeth Ritchie & Marie Slorach.

OPERA STAGE

Christ Church, Spitalfields, E1. July 15, 17, 18. Box office: City of London Festival box office, St Paul's Churchyard, EC4 (236 2801). Town Hall, Cheltenham. July 24-26.

Box office: Cheltenham Festival box office, Town Hall, Cheltenham (0242 523690). For its inaugural production this new opera company, under the musical direction of Richard Hickox, is presenting Handel's *Alcina* jointly with the Spitalfields Festival & the City of London Festival, & in association with the Los Angeles Music Centre

Pride of place this month must surely go to London Festival Ballet, who have a season at the London Coliseum from July 2 to 27, followed by another at the Festival Hall from July 29 to August 17. The Coliseum season opens with a gala première of *Coppélia*, in aid of the Save the Children Fund. This is a new production, with some additional choreography—supporting the Petipa-Ivanov-Cechetti version which is so well known—by Ronald Hynd. Designs are by Desmond Heeley.

Two mixed bills during the third week will include a new ballet by Christopher Bruce and the London première of Roland Petit's *L'Arlesienne* which has been well received at Liverpool, Stratford and Eastbourne, in particular for the impassioned interpretation of the role of Frédéri by the company's artistic director, Peter Schaufuss. Based on a play by Alphonse Daudet, the ballet is about a young farmer, Frédéri, who, though betrothed to a young girl, Yvette, is so obsessed by a young Arlesienne—only seen in passing—that he kills himself on his wedding day. Schaufuss's Yvette will be Mireille Bourgeois, who

danced the role with Petit's company.

On July 23 comes the second gala: a performance of Ashton's version of *Romeo and Juliet*, created in 1955 for the Royal Danish Ballet in Copenhagen and last seen at the Edinburgh Festival that year. LFB are now the only company to have this Ashton work in their repertory, and Schaufuss must be congratulated on having obtained it, and on prevailing upon Sir Frederick to sit in on rehearsals. Three dancers who took part in the original production—Schaufuss, Niels Bjørn Larsen and Henning Kronstam—will take part in the opening performance; and the company's "baby ballerina", Katherine Healy, is being rehearsed as Juliet and will be dancing on some nights.

There is yet another gala—the Anglo-American *Celebration of Dance*—at the Royal Opera House, on July 11. Organized by the Contemporary Dance Trust, it includes performances by the Alvin Ailey Dance Theater; Zizi Jeanmaire, dancing *Cheek to Cheek* from a revue by Roland Petit; New York City Breakers—their British débüt; and London Contemporary Dance Theatre. LCDT will give, in addition to their exhilarating *Class*, three new solos created by Kenneth MacMillan for Christopher Bannerman, Linda Gibbs and Ross McKim. As an extra bonus Natalia Makarova will be compère for the evening.

Throughout the month the Royal Ballet is back home at Covent Garden with such hardly perennials as *La Fille mal gardée* and *Swan Lake*; the Royal Ballet School performance is on July 17; and in two separate triple bills on July 25 and 26, new ballets by Jennifer Jackson and by Wayne Eagling are performed. Jackson's work is danced to Bartók's *Divertimento for Strings* and has designs by William Henderson; Eagling's is his first for the Royal Ballet, though he has made several for RB's choreographic workshops and created *RB Sque* for the School last year. Music and designer for this are as yet unrevealed.

From July 1 to 13 the Royal Ballet will be in the Big Top, Battersea Park, with *Manon*, *La Fille mal gardée*, *Romeo and Juliet* and a triple bill. They are followed in the great tent by Ballet Rambert, from July 22 to August 3, with three programmes. The second of these includes, on July 26, the Rambert première of Richard Alston's *Java*, commissioned in 1983 by Second Stride and set to music by The Inkspots.

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258). **Royal Opera House**, Covent Garden, WC2 (240 1066/1911, cc). **Big Top** performances, both Royal Ballet and Ballet Rambert, are handled by the Royal Ballet's office in Floral Street on the ROH number.



Linda Gibbs of LCDT: Kenneth MacMillan has created a special solo for her.

where it will be seen in December. Since the company aims to use non-theatrical venues, *Alcina* will be staged in the round by Frank Corsaro, with designs by Bob Crowley, & the American soprano Arleen Auger makes her British débüt in the title role.

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc). Verdi's *Macbeth* is revived under the authoritative baton of Edward Downes. The gloomily atmospheric production by Elijah Moshinsky, new in 1981, captured the mood of Shakespeare's play using designs by John Napier based on a massive bronze portal & a stepped pyramid. Renato Bruson returns as Macbeth, which he sang last time with the artistry & contained intensity

which are the hallmarks of his style. The Bulgarian soprano Ghena Dimitrova sings Lady Macbeth for the first time in London, & Robert Lloyd returns as Banquo, which he has sung with distinction many times in this house (July 6, 9, 12). There will be three further performances of the new *Ariadne auf Naxos*, conducted by Jeffrey Tate (July 2, 4, 5), with Rosalind Plowright taking over the title role for the first two & Jessye Norman back for the final one. *La donna del lago* concludes the season in a co-production with Houston Opera, directed by Frank Corsaro, with Frederica Von Stade as Elena, Marilyn Horne as Malcolm, Chris Merritt as Uberto & David Rendall as Rodrigo (July 3, 8, 10, 13).

POPULAR MUSIC

DEREK JEWELL

The Capital Music Festival, which provides much of the month's musical activity, began largely as a jazz event but has now expanded into what is arguably Europe's largest and most diverse festival of popular music, with an audience last year of 400,000, and involving some of the biggest names in jazz, rock, reggae, pop and other music.

Perhaps the most prestigious concentration of names occurs in the so-called JVC/Capital Jazz Parade which takes place at the Royal Festival Hall (928 3191) from July 15 to 20. The main artists are Fats Domino (July 15), Ray Charles (July 16), Art Blakey and Joe Williams and the Basie Big Band Orchestra (July 17), the Modern Jazz Quartet and Woody Herman's All-Star Band with Dizzy Gillespie as the special guest (July 18), Lee Ritenour and John McLaughlin (July 19) and Miles Davis (July 20). A special Capital week at Ronnie Scott's Club (439 0747) from July 8 to 13 has guest performers Humphrey Lyttelton, Tony Cox, Sonida de Londres and others.

Some outstanding events in other categories include the Capital/Bracknell Folk Festival at the South Hill Park Arts Centre, Bracknell (0344 484123) from July 5 to 7 when the headliners will include Tom Paxton, June Tabor and Richard Digance; Alan Freeman's Nostalgia Concert on July 7 at Fairfield Halls, Croydon (688 9291) with stars of the 1960s Gerry and the Pacemakers, The Tremeloes and Swinging Blue Jeans; Joe Cocker at the Royal Albert Hall (589 8212) on July 10, followed there by Joan Armatrading in a special charity concert for The Prince's Trust on July 12, and by the Reverend James Cleveland and the London Community Gospel Choir giving two performances in Capital's Gospel Music Festival on July 13.

Opening the Festival's fringe events on July 1 are George Melly and John Chilton's Feetwarmers, who will lead a host of street performers at a party in the Piazza, Covent Garden, at 7pm. Full details of Capital Music Festival from 222 8075.

A total contrast to the mass-venue and street-music style of so much of the Capital programme is cabaret at the Ritz (493 8181). But, as they say, *chacun à son goût*. Certainly the now brilliantly re-established Ritz cabaret tradition will get a major boost



from July 22 until August 30 when Steve Ross, above, delivers his twice-nightly performances (Mondays to Fridays) in the hotel's restaurant. He was there last year, and he has been gathering a worldwide following in the interim at hotels as far apart as Sydney, Gstaad, Venice and São Paulo.

Should you not be aware of his talents, he is a singer at the piano who has much in common with the vocal style and whole tradition of Noël Coward, Cole Porter and



Bruce Springsteen, the past decade's most successful rock arrival, is at Wembley Stadium on July 3, 4, 6, an apt venue in view of his huge following. He stages "events" rather than purely musical experiences. His fans think he is a romantic spokesman for working class myths: the poor boy with a soul of gold. The unconverted emphasize his musical and lyrical limitations and the tiring rasp of his voice, but can't deny either his showmanship or his success.

Fred Astaire. He sings the great songs from the Gershwin-Kern-Berlin years with a witty commitment scarcely matched by any other artist in the world. His residencies at the Algonquin Hotel in New York are famous—as is his personal appearance. He rides a bike, wears wing collars and has been described as having the air of being "dragged reluctantly from the 1930s"; is a bit like a Scott-Fitzgerald character.

Meanwhile, the success at the Ritz has encouraged the London Hilton Hotel (493 8000, ext 4018) to open a cabaret season in its Roof Restaurant—enhanced this month by Lon Satton, otherwise "steam engine" Poppa McCoy in the Lloyd Webber hit musical *Starlight Express*. The Hilton's show is from 11.30pm every Thursday, Friday and Saturday until August 24.

Dire Straits are at Wembley Arena (902 1234) for 12 nights (July 4-16, except July 14), and their massive tour, which began on April 25, keeps going until March 30, 1986, in Western Australia.

Coming attractions at Ronnie Scott's are the brilliant guitarist Joe Pass (June 24-July 6), the Horace Silver Band (July 15-27). The Pizza Express (437 7215) has a headliner in the Wild Bill Davis Trio (July 15, 16). He, you may remember, is the great jazz organist who spent a short time with the Duke Ellington orchestra in the early 1970s. Other people at the club during the month include the regular Pizza Express All-Stars, who perform every Tuesday except for July 16, and the Jack Parnell Sextet with Al Casey on July 20. The Louis Armstrong Anniversary Concert this year is at the Queen Elizabeth Hall (928 3191) on July 6.

An interesting new book is the fifth edition of *The Guinness Book of British Hit Singles* (£6.95), edited by Tim Rice, his brother Jo, Paul Gambaccini and Mike Read. It fascinates me not only for its accurate information concerning so many great stars, but also for its reflection of the transitory nature of much pop. Who now remembers Marilyn McCoo, Eruption, Johnny Chingas or Black Gorilla? Irresistible reading, in my view.

SPORT

FRANK KEATING

THE OPEN GOLF Championship comes south again—and this time the nerves of the seaside burghers of Kent will be less frayed as they await the invading armies of sport and commerce than they were four years ago. In recent years golf's great annual summer jamboree has been staged on the vast links of Scotland or England's north-west, simply because of space and roads and, especially, car parking facilities. In 1981 fingers were crossed when the Open pitched its marqueses at Royal St George's, on the marshy hillocks of Sandwich, and the local police were fearful of being unable to cope. In the event, the week was nothing less than a triumph of organization, and the Open returns there this month. The champions, led by Nicklaus, Watson and Ballesteros, are back at Sandwich, and also the popular 1981 winner, Bill Rogers, a charming blond American hitter with the smile of a country boy. As soon as they saw his final putt drop, members of his golf club in Texas filed out to their two flagpoles and with solemn pride ran up the Stars & Stripes and the Union Jack. For the Open, like Wimbledon tennis, the Aintree Grand National, or a heavyweight title fight, has become a worldwide celebration thanks to satellite television, as witness the 40 miles of cable snaked round the greens.

HIGHLIGHTS

CRICKET

Oxford v Cambridge, Lords. July 3-5. **Benson & Hedges Cup final, Lord's.** July 20. Oxford first played Cambridge at Lord's in 1827. Gradually, through the last century, the fixture developed into one of the social events of the calendar. In the 1880s, for instance, both Universities beat the formidable Australian tourists inspired by bowler F. R. Spofforth, & there were "celebrations at Oxford that night", recalls *The World of Cricket*, "which were comparable to those that occurred after Waterloo". In recent years, however, the sight of the ancient enemies doing battle at Lord's has been a salutary one—the old stadium forlorn & almost empty except for 22 players, two umpires, one man & his dog. Rumours will again be heard about moving the fixture to a more "compact" provincial arena. Why not somewhere like Arundel? At any rate, a fortnight later, on July 20, Lord's will be locked to anyone without a ticket for the B & H final. From its inception in 1972 the competition took some time to shrug off charges that it was a poor relation to the well-established Gillette Cup, but some notable final performances, by such as Procter in 1977 & Gooch in 1979, established it as a highlight of the summer.

GOLF

Open Championship, Royal St George's, Sandwich, Kent. July 18-21. See introduction.

MOTOR RACING

British Grand Prix, Silverstone, nr Towcester, Northants. July 21. Not so long ago Formula 1 Motor Racing had almost the homely appeal of cricket to the English. Less than 30 years ago at the British Grand Prix at Silverstone, the man who won would be wearing a short-sleeved tennis shirt, a Rockfist Rogan leather helmet & a pair of goggles he might have bought at Timothy White's. The drivers sat upright at the wheel, they adjusted their wing-mirrors as they went along, & I swear I once saw Stirling Moss wave to a girlfriend at the trackside. Now, with the advance of mechanical technology, Grand Prix drivers are strapped like astronauts into their lethal, catapulting, snarling, four-wheeled torpedoes. You can recognize them only from the assortment of advertisements which are plastered on the tube. One man at Silverstone, however, will stand out from the rest: the world champion, Niki Lauda who, once or twice already in his long, obsessive dicing



Bill Rogers: competing in the Open Golf Championship at Sandwich, July 18-21.

with death, has had the world demanding that he quit. A couple of years ago, at Silverstone, he explained his compulsion to me: "It is a sort of quest for perfection. We humans have such a multitude of resources of spirit which we never use. That is why I continue—liaising an ambition of spirit with an advance to technical perfection. If I could find something that would make me rewarded in spirit & more fascinated technically, then I would retire at once. But I do not see that happening." Only then did I realize the ethos of motor racing has not really changed: only the cars are different.

ROWING

Henley Royal Regatta, Henley-upon-Thames, Oxon. July 4-7. It is a blessed relief each midsummer to organize a day off from the sweaty, bad-tempered, teenage turmoils of Wimbledon tennis & take the morning train from Paddington for at least one leisurely, cooling, still elegant day out. If the sun is in its splendour on the water meadows, then little can beat Henley. It cannot have changed much since Theodore Cook, captain of the Radley crew, doffed his Panama hat on the bridge exactly 100 years ago this month & then sent his daily report to the *St James's Gazette*: "We have gathered for the happiest week in all the year; we have the brotherhood of rowing & the comradeship of the oar, when eight men who have trained until they have become a single drive, a single thrust of forward-flashing wrists, face suddenly the crisis towards which their selfless toil has led them..."

LONDON MISCELLANY

PENNY WATTS-RUSSELL

EVENTS

Until July 31. **Victorian Festival.** Tucked away between Oxford & Wigmore Streets, St Christopher's Place is celebrating the City of Westminster's 400th anniversary. The pedestrianized—and now fashionable—street will be ablaze with red, white & blue flowers in the window boxes & masses of celebratory banners. The Victorian theme is displayed in some of the shops (all open Mon-Sat until 7pm), while restaurants offer Victorian items on their menus. There are lunchtime & early evening concerts, & on July 17, 6-8pm, a street party with jugglers & magicians. St Christopher's Pl, W1.

July 4-6, 7.30-10.45pm. **Romantic Osterley.** A *fête champêtre* at this Elizabethan mansion, transformed by Adam into an elegant villa, recalls the days of Lady Jersey's lavish entertaining here in the early 19th century. There is promise of romance in the music of Chopin, Schumann & Liszt played in the Long Gallery, dances from England, Russia, Spain & India near the lake, waltzes & polkas by Strauss, fireworks, illuminations & ballet. Dine in the marquee or picnic under the trees. Osterley Park House, Isleworth, Middx. Tickets £5 (optional buffet £9.50) in advance only from National Trust ENTA, 3 Sunnyside Rd, W5 (inquiries after 5.30pm: 567 1282). A **Celebration of Flowers.** The house & special flower decorations on view. July 5-7, 10am-6pm. Fri, Sat £2.50, OAPs & children £1.75, NT members £1; Sun £2, £1.25, 50p, at the door.

July 7-19. **City of London Festival.** Some of the City's architectural gems are the settings for the music (see p82), jazz & other activities. St Mary Woolnoth, Lombard St, has free lunchtime readings by Joanna Lumley, Benny Green; Jeffrey Archer & Judi Dench (July 16-19, 1.05-1.55pm); in St Mary-le-Bow, Cheapside, there are free lunchtime concerts tracing the development of the guitar (July 15-19, 1.05pm); Ironmongers' Hall & Temple Church are two of the venues for music, readings & dance on the City music trail (July 13, 2.5-4.5pm). Brochure from Box office, City of London Festival, St Paul's Churchyard, EC4 (236 2801).

July 10-27. **The 1985 Royal Tournament.** The 12 British regiments who celebrate their 300th anniversaries this year provide the climax to this two-&a-half hour spectacle of pageantry & acts of courage. The grand finale is a parade of their drum horses, trumpeters & bands in the midst of music, musket & cannon fire, & fireworks. Two perennial favourites are the brilliant horsemanship of the King's Troop & the Royal Navy field gun competition. Earls Court, SW5 (373 8141). Tues-Sat 2.30pm, Mon-Sat 7.30pm. £3.50-£12.50, OAPs & children half-price afternoon performances except Sat. **Mall March.** A procession by some of those taking part, from Wellington Barracks, down Birdcage Walk, across Horse Guards & up The Mall, provides a free preview. July 7, 12.30pm.

July 11-14, 11am-7pm. **The Alternative Medicine Exhibition.** According to a survey commissioned by *Here's Health*, sponsors of the exhibition, half the population of the UK is familiar with alternative medicine & one-third has tried it in one form or another. The ever-increasing size of this exhibition, since its inception in 1982, suggests that this awareness is growing. Some 150 exhibitors, the presence of leading practitioners in the fields of homoeopathy, acupuncture & aro-

FOR ALEXANDRA Palace, Wood Green, N22—at least—the forecast is an Indian summer: its 25 acre site is to be transformed by the Indian Cultural Festival into a spectacle of Indian arts, traditions and religions, from July 16 until August 15. The organizers, the UK Swaminarayan Hindu Mission, aim to remind the younger generations of Asian families in Britain of their 5,000-year-old heritage and to provide a glimpse of its richness (the emphasis is on Hinduism, but the other Indian religions are represented). An exhibition, entitled "Cradle of Civilization", traces the evolution of Indian culture from the Vedic era to our own, using tableaux constructed from traditional materials. Indian skills and craftsmanship are displayed in four temples, in five traditional gateways and in 20 statues with different cultural and religious themes, constructed by craftsmen from India. A troupe of Indian artistes perform traditional folk dances, puppet and magic shows daily and there are evening concerts and a lecture series in the Pavilion on cultural harmony, science and religion etc. The Festival, open daily from 10am to 10pm, is free (there is a modest charge for the exhibition). Details from the Swaminarayan Hindu Mission, 54/62 Meadow Garth, NW10 8HD (961 2567).

mathetherapy, lectures from specialists & free demonstrations, make this year's the biggest yet. Kensington Exhibition Centre, Derry St, W8. £3, OAPs, students & children £1.50.

July 11-21. **Richmond Festival.** A grand Edwardian picnic in the Terrace Gardens on Richmond Hill has become part of the tradition (July 21). Other events at venues throughout the borough, to suit all ages & tastes, include Julian Glover reciting "Man Does, Woman Is" by Robert Graves at the Duke's Head (July 19) & **100 Years of Dixieland Jazz 1884-1984**, with Bertice Reading, Humphrey Lyttelton & George Chisholm, at the Richmond Theatre (July 21); a great paint-in by the riverside (July 20), a crazy swimming circus at Richmond Baths (July 18) & after-school entertainment on Little Green cater for the younger members of the family. Send for brochure & booking details to 2 York Villas, Church St, Twickenham TW1 3AA (892 5816).

July 11-27. **Indian Ocean Music Village.** Featuring more than 100 musicians from Tanzania, Kenya, India, Mauritius,

Singapore, Malaysia & the Arab world, the music village—the third organized by the Commonwealth Institute—presents traditional music as it should be heard, in the open air, at Holland Park, W8. Free daytime concerts, talks & workshops (Tues-Sun) on the Yucca Lawn & evening concerts at the open-air theatre (Mon-Sat, £2.10, OAPs & children 50p). Full programme, including details of Sunday river trips, from the Commonwealth Institute, Kensington High St, W8 (603 4335).

July 13, 10pm. **Music & fireworks spectacular.** A performance, by the Royal Philharmonic Orchestra under André Previn, of Handel's Music for the Royal Fireworks & Water Music, simultaneous with a lavish display of electronically-fired fireworks from rafts on the Serpentine, is the Bank of Scotland's way of celebrating both Handel's tercentenary & the City of Westminster's quatercentenary. Special effects are provided by illuminated fountains & pyrotechnic waterfalls. BBC2 screens a live transmission of the hour-long show. The Serpentine, Hyde Park, SW1. Admission free.



LEEDS RUSSIAN ARCHIVE © HEIRS OF VADIM ANDREYEV

Russian novelist and playwright Leonid Andreyev (left) with his brother-in-law and son, c 1912. In 1982 Richard Davies, head of the Leeds Russian Archive, discovered in Paris startling colour photographs taken by Andreyev (1871-1919), revealing informal portraits of his family and friends in pre-Revolutionary Russia (1910-13). These photographs receive their first London showing at the Bridge Lane Theatre, Bridge Lane, SW11 (228 5185/8828) from July 4 to 28 (Tues-Sat 6-8pm, Sun 11am-6pm) in an exhibition entitled *A Colourful Past*—mounted to coincide with a Riverside Theatre Studio production of Andreyev's *He Who Gets Slapped* at the theatre from July 16 to 27. On July 20, 4.30pm, Richard Davies gives a talk on Leonid Andreyev, the man and his work, showing rarely screened film from the turn of the century.

July 22-Sept 7. **Torvill & Dean.** The Olympic Gold Medallists & four times world ice-dancing champions make their first professional appearance in Britain in this six-week season at Wembley Arena. They will perform new routines as well as old favourites such as Bolero, Barnum & Paso Doble; they are joined by other international skating stars. Wembley Arena, Middx (902 1234, cc 748 1414). £7.50-£17.50.

July 26, 27, 1.45pm. **The Metropolitan Police Horse Show & Tournament.** This police show—the 57th—is the largest of its kind in the country & includes show jumping, skill at arms & a musical ride. Dogs in the display team are those used in tracking, chasing & containing escaping criminals. The showground is open all day & lunches & teas are available. The Mounted Police Training Establishment, Imber Court, East Molesley, Surrey (398 0855). 70p-£3, children half-price.

FOR CHILDREN

July 1-Sept 14. **Westminster Explorers.** In a scheme sponsored by North Thames Gas, as part of Westminster's quatercentenary celebrations, young people up to 20 years of age may enrol at any of the City of Westminster's 11 libraries & thereby receive a Westminster Passport entitling them to free or concessionary rates of entry to a number of places of interest, such as London Zoo, Guinness Book of Records at the Trocadero & Cabinet War Rooms. In addition, using specially produced information sheets, children are encouraged to explore their immediate localities. Details of all Westminster 400 events from Public Relations Division, Westminster City Hall, Victoria St, SW1 (834 3681).

July 7, 2-5pm. **Teddy Bears' Picnic.** For a third year the London Toy & Model Museum hosts this relaxed gathering of teddy bears & their owners. Honey sandwiches & competitions throughout the afternoon—for best-dressed, best-knitted, smallest, oldest bear, etc. London Toy & Model Museum, 23 Craven Hill, W2 (262 7905). £1.80, children 60p (with bear, adults £1.20, children free).

July 20-Aug 31. **Day camps outside London.** The chance for London children to take unaccompanied summer breaks around the city is being provided by the organizers of multi-interest holidays, Ardmore Adventure, who arrange transport for those living in west, south-west & central London to their camps in the Thames Valley: at Newland Park, Chalfont St Giles, where activities, sporting & intellectual, range from rifle shooting & judo to performing arts & computing; & at Ascot for riding. Age groups four-six, seven-11 & 12-16 years are catered for. Personal service & professional staff ensure greatest care is taken of the children—parents are welcome to visit the camps to see for themselves. Day courses, Mon-Fri, from £49, plus VAT (residential ones are available). Ardmore Adventure, 23 Ramillies Pl, W1 (439 4461).

July 22-Aug 16. **Camden Arts Trust Summer School.** Mask-making for seven- to 11-year-olds has been added to an already impressive list of week-long workshops conducted by practising artists for children of various ages: pottery, mixed media constructions, pop art, drama, sculpture & clay-modelling are some of the others. They are much in demand, so do book early. Each course (Mon-Fri 10am-3pm) £38. Camden Arts Centre, Arkwright Rd, NW3 (435 2643).

EXHIBITIONS

EDWARD LUCIE-SMITH



The Foundations of Rebirth, Kyoto, 1790: one of the British Museum's large collection of manuscripts illustrating the vast range of Buddhist belief and philosophy.

THE BRITISH MUSEUM and the British Library have joined forces to present a major survey of Buddhism—Buddhism: Art and Faith—from July 25. It is divided into two main sections, one covering the Indian sub-continent, the other the Far East. It has been said of Buddhism that it remained a religion of rice-eaters—it never spread very far westwards. Four hundred objects, chosen from a much greater store, provide a comprehensive survey of Buddhism in all its varieties, including the now fashionable Tantra, which is simultaneously colourful and mystic.

□ The Royal Academy Summer Exhibition has been recovering its prestige for some time and this is the 217th in a continuous series. Though the huge variety of styles is still bewildering and the standard is inevitably up and down it is a good place to see the outsiders as well as some of the insiders of British art. This year marks the first appearance of R. B. Kitaj and Tom Phillips, both recently elected ARAs.

GALLERIES

THOMAS AGNEW

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm. **Venetian Paintings of the 18th Century.** A combination of loans from private collections & the gallery's own stocks, the show includes major works by Tiepolo, Guardi & Canaletto. Until July 19.

ASB GALLERY

28 Bruton St, W1 (491 1333). Mon-Fri 10am-5.30pm. **Herbert Bayer: Works on Paper.** New paintings & tapestries by almost the last survivor from the great days of Bauhaus. Until July 19.

BARRICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-6.45pm, Sun noon-5.45pm. **Painting in Newlyn 1880-1930.** Before St Ives there was Newlyn, & before Modernism there was Romantic Realism. Stanhope Forbes, in particular, now looks like a rather gifted painter—almost the British Millet. **Patrick Heron.** Heron was left stranded in mid-career by the advent of Pop Art. His shrill claims to have invented Abstract Expressionism almost cost him credibility. But the pictures often look good & it is time his talent was re-assessed. Both July 11-Sept 1. £1.50, OAPs, disabled, students & children 75p.

Concourse Gallery, foyer level 5 (Mon-Sat 9am-11pm, Sun noon-1pm). **British Naïve Painters.** The nature of naïve art is deeply ambiguous. How much is done from compulsion, & how much is cheerful stuff produced for sale? The star of the show is likely to be Jamaican carpenter Cleveland Brown, who does only one or two pictures a year. July 6-26.

P. & D. COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-6pm, Sat until 1pm. **Master Prints—15th- to 19th-century.** The Colnaghi Old Master print department has been revived & this is the second annual show under the new dispensation. Lots of big names—Dürer, Goya, Piranesi, Rembrandt, Tiepolo—and some amusing curiosities. June 25-July 13.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **The Olmec-Maya & Now: Paintings by Aubrey Williams.** This distinguished painter from Guyana is one of the few artists from the Caribbean represented in the Tate. His new work reinterprets pre-Columbian culture in vivid bursts of primary colours. Until July 7.

DESIGN CENTRE

28 Haymarket, SW1 (839 8000). Mon, Tues 10am-6pm, Wed-Sat until 8pm, Sun 1-6pm. **Designing for Britain or Abroad?** The exhibition questions whether the talents of British designers are being utilized by British manufacturers or whether all the best British design ideas are going overseas. Until July 7. **In Tune with Design.** An exploration of the contribution designers have made to musical instruments, to high-quality recordings & to the marketing of records & tapes. June 26-Sept 1. **Room Sets.** Products from the Design Centre selection presented in room settings. July 4-Sept 1. **Boating.** The latest in the design of boats & boating equipment. July 11-Sept 10. **Souvenirs: Trash or Treasure?** An appraisal of the mementoes overseas visitors to Britain take away with them. Do they get value for money or over-priced rubbish? July 11-Sept 10.

ESKENAZI

166 Piccadilly, W1 (493 5464). Mon-Fri 10am-6pm. **Rare Chinese Works of Art.** A superb group of early Chinese pieces—bronzes, ceramics & jades—bought in the last 10 years, largely from private collections, form Eskenazi's 25th anniversary exhibition. Until July 12.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Niki de Saint Phalle**, new work. Her plump, brightly painted rudimentary figures now look rather dated. July 2-Sept 14.

GOLDSMITHS' HALL

Foster Lane, EC2 (606 8971). Tues-Fri 10.30am-

5pm. **The Courtauld Family: Huguenot Silversmiths.** A supplement to The Quiet Conquest at the Museum of London. Huguenot silversmiths were the best in England & the Courtaulds were direct ancestors of the donor of the Courtauld Collection in Woburn Square. Until July 12.

GUILDHALL ART GALLERY

Aldermanbury, EC2 (606 3030). Daily 10am-5pm. **Aspects of the English Coastline 1960-85.** Studies of St Ives, Portmeirion, Ilfracombe & other coastal towns show Colin T. Johnson's interest in the shape of harbours as man-made anchorages built to protect against the sea. July 8-20. **The Bank of England Arts Society Exhibition.** July 24-Aug 1 (Mon-Fri 10.30am-3.30pm).

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm. **Edgar Degas: The Painter as Printmaker.** Degas's prints are too little known. This exhibition, put together last year by the Boston Museum for the 150th anniversary of Degas's birth, gives an intimate view of one of the greatest artists of the 19th century. **1985 Hayward Annual.** This seventh exhibition of contemporary British art is London gallery director Nigel Greenwood's personal selection of works by 20 artists. Both until July 7. £2.50, OAPs, students, unemployed, children & everybody all day Mon & 6-8pm Tues & Wed £1.50.

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. **Out of Line—The Best of Contemporary British Illustration.** A survey concentrating on the more avant-garde aspects of British illustration. On the one hand there are the fiercely political draughtsmen such as Sue Coe, on the other a set of design-conscious eccentrics & witty pasticheurs. July 26-Sept 1. 50p.

NICOLA JACOBS GALLERY

9 Cork St, W1 (437 3868). Mon-Fri 10am-5.30pm, Sat until 1pm. **Horses.** 20th-century artists' work on the theme, from Picasso & de Chirico to A.R. Penck & Susan Rothenberg. Until Aug 3.

GILLIAN JASON GALLERY

42 Inverness St, NW1 (267 4835). Tues-Sat 10.30am-5.30pm. **Ceri Richards: The Lyrical Vision.** First substantial showing since the 1981 retrospective at the Tate which went off like a damp squib. The gallery parades the big "M's"—"the mythic & metaphoric possibilities of metamorphosis". Until July 26.

LANGTON GALLERY

3 Langton St, SW10 (352 9150). Mon-Sat 10am-6pm. **Fifty Cartoons & Covers from The New Yorker.** Many favourites from this distinguished magazine, among them Chas Addams, Peter Arno & Saul Steinberg. Until July 19.

MATTHIESSEN FINE ART

7 Mason's Yard, SW1 (930 2437). Mon-Fri 10am-5.30pm. **Around 1610: The Onset of the Baroque.** The "theme" Old Master exhibitions at this gallery are always something to look forward to. This one includes some oddities—a portrait of a lady as "Judith", holding her husband's decapitated head, & two very camp pictures by the Antwerp manerist Joachim Wtewael. Until Aug 16.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Wed until 8pm, Sun 2-6pm. **Acquisition in Focus: Perseus turning Phineas & his followers to stone.** A vast, agitated painting by Luca Giordano of an obscure mythological subject: an excellent excuse for art historians to do their stuff. Until Aug 26.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm. **Howard Coster: Camera Portraits from the Twenties & Thirties.** A centenary survey of the work of a leading portrait photographer of the 1920s & 30s, celebrated for his use of carefully judged low-key effects. Until Sept 8. **John Player Portrait Award 1985.** Winning & selected entries from the sixth annual portrait competition. July 25-Oct 20.

NATIONAL THEATRE

South Bank, SE1 (928 2252). Mon-Sat 10am-11pm. **Behind the Auguste Mask.** An exhibition of photographs by three very different photographers, Jill Freedman, Nicholas Sinclair & Edwin Smith, exploring the mystery of clowns & circuses. Until July 26.

ANTHONY D'OFFAY

9 & 23 Dering St, W1 (629 1578). Mon-Fri 10am-

5.30pm, Sat until 1pm. **David Smith—Sprays from Bolton Landing.** David Smith thought of sculpture & painting as activities which were inextricably intertwined. This show contains 28 paintings, 48 works on paper & one sculpture by the man who has been called "the father of contemporary American sculpture". July 1-Aug 31.

MICHAEL PARKIN FINE ART

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat until 1pm. **Cecil Beaton & Friends.** Old snobberies revived in a stroll down memory lane. Violet, Duchess of Rutland, is cheek-by-jowl with hatmaker David Shilling. Until July 19.

QUINTON GREEN FINE ART

5/6 Cork St, W1 (734 9179). Mon-Fri 10am-5.30pm, Sat until 12.30pm. **Patricia Frischer.** recent work. This American artist's constructions—coloured sculptures attached to visually related paintings—focus on aquatic life, flowers & jewels. July 3-Aug 3.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Edward Lear 1812-88.** A comprehensive survey of the work of Lear, famed for his nonsense verse & drawings & his landscape & natural-history paintings. Until July 14. £2, OAPs, students, unemployed & everybody on Sun until 1.45pm £1.40, children £1. **217th Summer Exhibition.** See introduction. Until Aug 25. £2.20, £1.60, £1.10.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533). Mon-Fri 10am-6pm. **40 Under Forty.** The work of 40 of Britain's brightest young architects, with a video showing how the exhibition was conceived & the selection achieved & a slide presentation of all the material submitted for entry. July 23-Aug 23.

SPINK

King St, St James's, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. **Modern British Sporting Pictures.** Munnings, Lionel Edwards & G. D. Armour are among those represented in this small show of subjectively selected works. July 2-19.

TATE GALLERY

Millbank, SE1 (821 1313). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Francis Bacon.** A comprehensive survey of 126 works spanning the artist's career since 1944. Until Aug 18. £2, OAPs, students, unemployed; children £1. **Georg Baselitz—Prints 1963-83.** Some 80 items by one of the most important recent printmakers. Until Sept 1.

EDWARD TOTAH GALLERY

First floor, 13 Old Burlington St, W1 (734 0343). Mon 2-6pm, Tues-Fri 11am-6pm, Sat 10.30am-1pm. **Still Life.** A summer anthology with some good names: Paula Rego, Peter Kinley, Stephen McKenna, Patrick Caulfield. July 3-31.

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Wed-Sun 10am-5pm. **Painting & Sculpture from Australia.** Abstract Expressionism with vigour & variety, by Australian artists, many not seen before in London. June 26-July 28.

CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (235 9141). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **John Strickland Goodall: Modern Victorian Artist.** Original illustrations from two of his most popular books without words—*An Edwardian Season & Above & Below Stairs*—are in this year's John Strickland Goodall exhibition. July 2-13.

Out of town

NATIONAL GALLERY OF SCOTLAND

The Mound, Princes St, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Tribute to Wilkie.** A celebration of the bicentenary of one of Scotland's greatest artists, Sir David Wilkie (1785-1841), with some of his most popular works & those of his Victorian followers (Landseer, Frith, Rossetti). July 26-Oct 13.

OXFORD GALLERY

23 High St, Oxford (0865 242731). Mon-Sat 10am-5pm. **Gordon Baldwin**, ceramics; **Helen Shirk**, patinated vessels, **Thomasina Beck**, embroidery. **Garden prints** by six artists. July 1-31. **In a Garden.** See p90. July 6-29.

SCOTTISH NATIONAL PORTRAIT GALLERY

Queen St, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Treasures from Fyvie.** Fyvie Castle, (30 miles from Aberdeen) & its contents were recently saved for the nation. This is a

first showing of its treasures: a glamorous Duveen-style collection of 18th-century portraits brought together by a 19th-century steel-magnate. July 5-Sept 29.

THIRD EYE CENTRE

350 Sauchiehall St, Glasgow (041-332 7521). Tues-Sat 10am-5.30pm, Sun 2-5.30pm. **Fluck & Law's Spitting Image Puppets.** A behind-the-scenes look at the satirical TV series—from graphics to mobile models. July 13-Aug 3.

YORKSHIRE SCULPTURE PARK

Bretton Hall College, West Bretton, Wakefield, W Yorks (092 485 579). Daily 10am-6pm. **California Sculpture Show.** Much new American sculpture is plain awful, especially considering the huge opportunities open to sculptors. But this show offers some good names, still little known here, among them Robert Arneson & Charles Arnoldi. Until Aug 15.

MUSEUMS

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 3204). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **Snoopy & Charlie Brown are 35 years old.** Original drawings for the *Peanuts* comic strip by Schulz. Until Sept 1.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Buddhism: Art & Faith.** See introduction. July 25-Jan 5, 1986.

GUNNERSBURY PARK MUSEUM

Gunnersbury Park, W3 (992 1612). Mon-Fri 1-5pm, Sat, Sun 2-6pm. **The Rothschilds at Gunnersbury.** In the house bought in 1835 as a country residence by N. M. Rothschild, founder of the English branch of the famous merchant bank, is an exhibition that reflects the family's influence & philanthropic work locally. Also illustrated are its gardens (now a public park), which were renowned for rare fruit. Until Sept 1.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-

5.30pm, Sun 2-5.30pm. **Charles Sargeant Jagger, War & Peace Sculpture Centenary Exhibition 1885-1985.** This fine retrospective may help to revive the reputation of an unjustly neglected artist. Many people know his work, though not his name, as he is the author of the Royal Artillery Memorial at Hyde Park Corner. Until Sept 29.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **The Quiet Conquest: the Huguenots 1685-1985.** A lively survey with a sound scholarly foundation, devoted to a fascinating & topical theme. The Huguenots were the European "boat people" of the 17th century. English culture owes them much. Until Oct 31. **Fire Brigade Photography.** A pictorial history of the work of the London Fire Brigade as recorded by their photographic unit since its inception in 1935. June 25-July 21.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422). Mon-Fri 10am-5pm, Sat until 5.30pm, Sun 2-5pm. **Sea Finland—Finnish Seafaring from Early History to the Future.** This is a spectacular survey of Finland's remarkable maritime history: earliest small boats to modern icebreakers. Until Dec 31. **Museum & Old Royal Observatory** £1 each, OAPs, students, unemployed & children 50p, combined ticket £1.50 & 75p, family ticket £4.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Drawn from Nature.** A bicentenary exhibition in which the life & work of the American naturalist & bird painter John James Audubon (1785-1851) are explored, with original books, supporting prints & specimens on display to show the production process that lay behind his best-known work, *The Birds of America*. July 3-Sept 29.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Masterworks of Contemporary American Jewelry: Sources & Concepts.** A huge range of different approaches & tech-



American White Pelican from *The Birds of America: Audubon's bicentenary is celebrated at the Natural History Museum.*

niques illustrates not only the sheer skill of contemporary American craftspeople, but a typically American search for knowledge of what materials will do. Until July 25. **English Caricature: 1620 to the Present.** Supposedly a minor art form, caricature is also one of the major sources of modern art. But do not expect a load of laughs—humour does not age well. Until Sept 1. **Louis Vuitton: A Journey Through Time.** An exhibition of the poshest of posh luggage which makes a series of fascinating sociological points about the way the rich lived, from the mid 19th century onwards. Until Sept 29.

Out of town

BIRMINGHAM CITY MUSEUM

Chamberlain Sq, Birmingham (021-235 2834). Mon-Sat 10am-5pm, Sun 2-5pm. **The Holy Grail Tapestries**, designed by the Birmingham-born artist Edward Burne-Jones & woven at the Merton Abbey workshops of William Morris. Until Oct 14. **A City at War: Birmingham 1939-45.** The wartime experiences of those on the Home Front in this city, which was a prime target for enemy bombers, are documented on film & tape as well as in displays of wartime paraphernalia gas masks, diaries, medals. Until Sept 1. **Patrick Proctor: Prints 1959-85.** First stop for a major exhibition of graphics by one of Britain's leading printmakers who has specialized in the aquatint. Until July 21. **1885—In Fashion—1985.** A display of the fashions of 100 years ago presented alongside those of today, as a celebration of the Museum's centenary year. July 3-Dec 31.

BRIGHTON MUSEUM & ART GALLERY

Church St, Brighton, E Sussex (0273 603005). Tues-Sat 10am-5.45pm, Sun 2-5pm. **Norman Hartnell (1901-79).** The first major exhibition devoted to the life & work of one of Britain's most celebrated couturiers. Until July 21.

NATIONAL MUSEUM OF ANTIQUITIES OF SCOTLAND

Queen St, Edinburgh (031-557 3550). Mon-Sat 10am-5pm, Sun 1-5pm. **"I am come home": Treasures of Prince Charles Edward Stuart.** Recently saved from export, Bonnie Prince Charlie's splendid silver canteen is the centrepiece of a show of objects used by the Prince in Scotland. The sponsor (very appropriate to the subject) is Glenmorangie. June 26-Nov 3.

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM & TELEVISION

Prince's View, Bradford, W Yorks (0274 727488). Tues-Sun 11am-6pm. **American Images: Photography 1945-80.** From London's Barbican Art Gallery, 400 works by 80 photographers that trace the development of American photography as an art form. July 16-Sept 23.

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RESTAURANTS
ALEX FINER

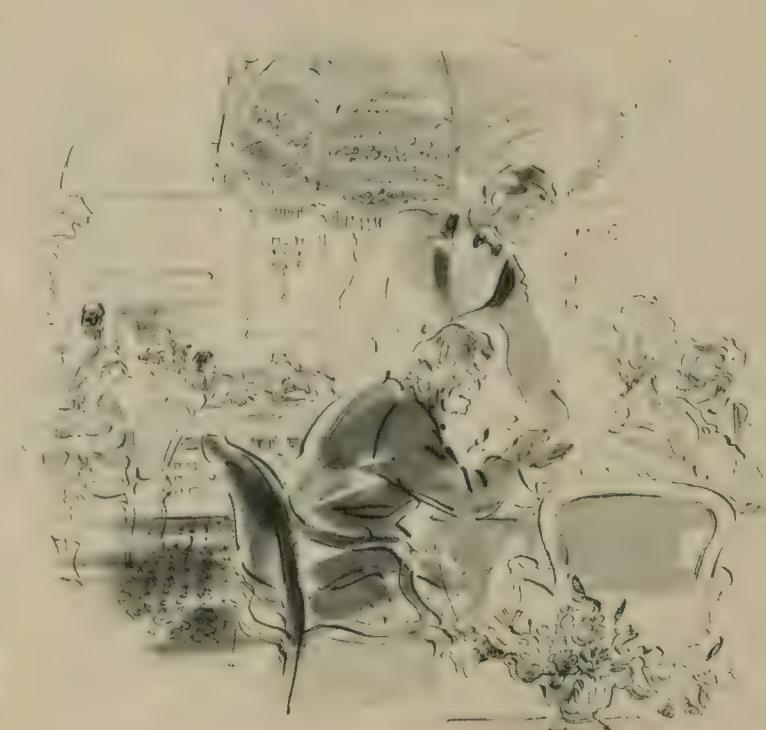
Anniversaries are more commonly celebrated at restaurants than by them. But this autumn **Mirabelle** in Mayfair has its 50th birthday and plans are in hand to make the most of this milestone. Mirabelle started as a service restaurant to the block of flats at 56 Curzon Street before being launched on the public with music and dancing two years later, in 1937, by the Marchese Sartori. It remained open throughout the war, was graced by European aristocrats and in 1957, under the direction of Irwin Schleyen, dropped the entertainment to concentrate on gastronomy.

The restaurant's reputation rests on its massively long, classically French menu created by the French head chef Jean Drees who, with his equally long-serving English pastry chef Edward Robinson, recently retired from the kitchens after 30 years. Stephen Pulman, aged 40, has bravely faced up to the challenge of following this phenomenal team. Pulman trained under Drees 20 years ago (providing useful continuity for regular customers who order favourite dishes not on the menu, such as the gentleman who dines exclusively off lobster croquettes); and he worked at Frederick's, Annabel's, Mark's Club, the Ritz Casino and the Belfry, as well as in France and Iran, before returning to Mirabelle as executive chef in September, 1983.

The menu is now more manageable than it was: Drees's list of 60 main courses has been cut to less than half that number. Pulman's culinary influences are cosmopolitan. He has French, Italian, Polish and Russian blood in his British veins. His philosophy is "to pinch a bit of the best from everywhere". The results taste generally lighter than before without being *nouvelle*; and are more innovative and varied with spicy, delicate and robust dishes to meet the demands of a very mixed clientele—Middle Eastern, American, old and young English. Customers share one common attribute: the ability to pay more (sometimes much more) than £100 for an *à la carte* meal for two.

You enter through revolving doors past a uniformed doorman, descend a wide staircase and deposit coats at separate men's and women's cloakrooms. Drinks can be taken in the bar or in a more attractive ante-room but, in my view, are best enjoyed at the table observing other diners and the teams of black-jacketed, bow-tied waiters, red-jacketed *sommeliers* and busboys in their whites. Some of the older staff look distinctly jaded.

The dining room is spacious and airy, impressions assisted by the light salmon pink walls, large horse-shoe shaped skylights which can be retracted in summer and a small, lit garden glimpsed through windows at one end of the room. Some sense of intimacy is



IAN RIBBONS

encouraged by the trellis and marbled pillars dividing the room into two dining areas. There are green velvet armchairs at round tables and some banquette seating in salmon pink velvet at rectangular tables. Lighting, a mixture of spots and wall candelabra, is soft.

Starters proved disappointing, considering their prices. The hot lobster mousse (£12.75) came in an unsightly crayfish sauce which obscured the promised delicate flavour of dill. My marinated finely chopped smoked salmon with caviar (£13.25), a newish addition to the menu, was prettily presented with chopped egg, parsley, onion and a slice of lime; but the salmon had a glutinous consistency and the pressed caviar was of poor quality with the eggs neither firm, plump nor sparkling. Gulls' eggs, plucked off cliff-tops in Norfolk during a six-week season, and a traditional beetroot and cabbage borscht might have been better choices.

For the main course, chosen from a short additional list of daily specials, we shared *agneau de lait sarladaise* (£29 for two). This was a saddle of unweaned lamb, expertly carved at table, served very pink over a thin layer of sauté potato and diced truffle and accompanied by small side plates of the day's vegetables.

Soufflés (at 30 minutes' notice) and *crêpes suzette* are on the dessert list as well as all manner of pastry including *feuilleté aux fruits* (£3.95) made of splendid *mille-feuille*. The wood strawberries (£5.75) were past their best.

Over armagnac and coffee we reviewed at leisure one of the most spectacular wine lists in town—both in range and in price. There is a choice of

25 champagnes with the cheapest, non-vintage Lanson Black Label bearing more than a 300 per cent mark-up at £27.50. The extensive claret list, with just five bottles under £20, is almost entirely *cru classé* with, for example, the 10 1961s ranging from Château Rauzan-Gassies at £95 to Château Haut-Brion, Latour, Margaux and Lafite Rothschild each at £350. (A decade ago the Latour was on the list at £25.) There is a variety of magnums, double magnums, a couple of Jeroboams and five unusually ancient Château Mouton Rothschild Premier Cru Pauillac at vintages between 1905 and 1939. The burgundy list, with greater choice in the £12 to £30 bracket, is mainly shipped by Louis Latour and Louis Jadot and rises to a Romanée-Conti, 1966, at £350.

What, however, is even more incredible than the range of high-priced wines is the way in which they are served. Red burgundy is poured into shallow, wide-brimmed glasses better suited to fruit salad. All claret is served in straight-sided glasses which cannot possibly hold the bouquet of the wine even if they have not, as in our case, been overfilled. I demanded that our modest Château Moulinet, 1979, at £20 be transferred to the tulip-shaped water glasses I had espied at another table to which the *sommelier* grudgingly acknowledged, "Quite right, sir".

The daily changing three-course lunch menu at £15.50 with carafe wine at £10.50 provides the only financially responsible means of toasting Mirabelle's birthday.

□ Mirabelle, 56 Curzon St, W1 (499 4636). Mon-Sat 12.30-2.15pm, 7-11.15pm.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of an *à la carte* meal for two, including a bottle of house wine. The symbol £ indicates up to £25; ££ £25-£40; £££ above £40.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diners Club; A = Access (Master Charge); Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Le Crocodile

38 Kensington Church St, W8 (938 2501). Mon-Fri noon-3pm, Mon-Sat 7-11pm.

Exceedingly good French cooking, with brilliant use of herbs, reasonably priced in comfortable if undistinguished surroundings. Book a ground-floor table. cc All ££

The Diamond

23 Lisle St, WC2 (437 2517). Daily noon-3am.

The remarkable choice at this busy Cantonese example of the best of Chinatown includes a notable deep-fried prawn on toast starter, crab with ginger & spring onion, spare ribs baked in a paperbag & good-value set menus. cc None £

Jules Bar

85 Jermyn St, SW1 (930 4700). Mon-Sat noon-2.30pm, 6-10.30pm.

Champagne, cocktails &, in the red plush restaurant, a short, basic English menu of grilled steaks, fish cakes & sausage & mash. cc All ££

Le Metro

28 Basil St, SW3 (589 6286). Mon-Sat noon-3pm, Mon-Fri 5.30-11pm. Breakfast from 7.30am.

Busy basement wine bar full of Sloane Rangers taking time off shopping. Fine wine available by the glass & a particularly good short menu of fresh & inventive dishes. cc AmEx £

The Pasta Underground

214 Camden High St, NW1 (482 0010). Sun-Fri noon-3pm, Mon-Sat 6.30-11.30pm.

Karen Turano now provides the pasta & white meat alternative to husband Julio's grilled red meat at the Camden Brasserie next door. Bright basement, excellent value. cc None £

Poachers

London Tara Hotel, Wright's Lane, W8 (937 7211). Tues-Sat 6.30pm-1am.

Highly inventive fish & game gourmet cuisine from chef Michael Fowler in an elegant, marble-floored room well insulated from the Tannoy announcements in the lobby. cc. All £££

Pollyanna's

2 Battersea Rise, SW11 (228 0316). Sun 1-3pm, daily 7pm-midnight.

A bistro with checked table-cloths, a black-board of ambitious dishes of the day, a good French wine list & a strong local following. A series of special menu weeks celebrates great French chefs. Telephone for details. cc All ££

Savoy Grill Room

Strand, WC2 (836 4343). Mon-Sat 12.30-2.30pm, 6-11.15pm.

Continues to enjoy fine form & renewed popularity with a wide menu. Daily dishes from the trolley & set-price meals for those dining before or after the theatre. cc All £££

Seven Down Street

7 Down St, W1 (493 3364). Sun-Fri 12.30-3pm.

Quality French *nouvelle cuisine* from chef Peter Sibley in the canopied basement of this hedonistic Mayfair club hotel, open to non-members at lunchtime. cc All ££

Sheraton Park Tower

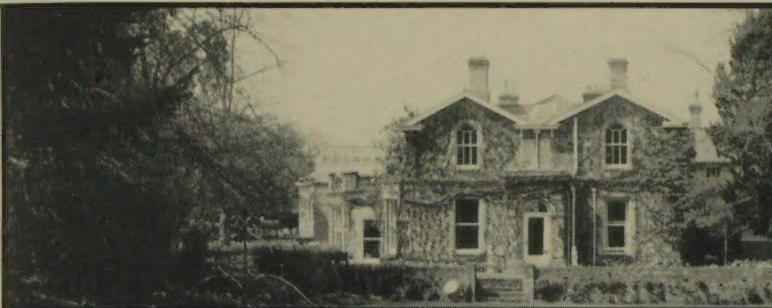
101 Knightsbridge, SW1 (235 8050). Daily noon-3pm, 6pm-midnight.

Smart, street-level surroundings, with small trees growing towards the skylights. Some fine English dishes (grilled sole, liver, lamb cutlets) on the evening *à la carte* menu; set lunches at £9.75 & £10.75. cc All £££

Wiltons

55 Jermyn St, SW1 (629 9955). Mon-Fri 12.30-2.30pm, 6.30-10.15pm.

Now re-established in Jermyn Street, the restaurant has a pukka clientele & fine, expensive fish dishes served by stern, white-coated waitresses. Strong on savouries. cc All £££



East Anglia is a wonderfully unspoiled part of Britain, though rich in civilized pleasures of every sort. The countryside is studded with spectacular churches and stately homes; Norwich, in addition to its fine cathedral, has two marvellous art collections, one in the Castle Museum and the other at the Sainsbury Centre for Visual Arts. There are natural delights, too: the mellow landscapes of Constable country, the wide, sandy beaches that abut the North Sea, the many nature reserves, the sailing on the Norfolk Broads.

Dedham Vale in Essex is an area of outstanding natural beauty and features in many of Constable's paintings. At Dedham Gerald Milsom has built up a small empire, with two hotels and a renowned restaurant. His opulent **Maison Talbooth**, in 2 acres of grounds and looking over the River Stour, is a Victorian country house. Lunch and dinner are taken at the nearby Le Talbooth restaurant, but breakfast is served in the bedrooms, which are all named after poets and lavishly decorated. **Maison Talbooth** has two yachts at Harwich which are available for charter, complete with skipper, for a day's sailing any time between May and September.

Not far away, Milsom's **Dedham Vale Hotel** is rather less lavish, but attractively and comfortably decorated, and 100 yards from the Stour in 4 acres of grounds. The dining room is in an exceptionally pretty conservatory, full of plants, and serves good, straightforward English cooking, much of the meat being cooked before your eyes on the grill and spit.

Nearby **Dedham Hall** is more a sophisticated guest house than a hotel. A timber-framed, pink-washed East Anglian farmhouse, not far from Dedham Church, it is run as a working farm by Mr and Mrs Slingo. The Slingos hold painting courses throughout the year; a converted barn in the 6 acre grounds is used as a studio.

Bury St Edmunds in Suffolk is a delightful market town, full of architectural delights. The **Angel Hotel**, which won a *Good Hotel Guide César Award* this year for its excellence as a country-town hotel, is on Angel Hill facing the magnificent Abbey Gatehouse. It has been an inn since 1452, though the present facade is substantially Georgian. Charles Dickens stayed here when he gave readings in the handsome Assembly Rooms close by, and in Room 15 you can sleep in the four-poster bed that Dickens used. The hotel has been modernized without losing its character. The atmosphere is relaxed, the food and service excellent. Back rooms are recommended for light sleepers.

Blickling in Norfolk is 14 miles from Norwich, a mile from the pretty old market town of Aylsham and 11 miles from the sea at Cromer and Sheringham. Blickling Hall is one of the finest National Trust houses in Britain, Jacobean in origin, surrounded by a formal garden with orangery, park and

Dedham Vale Hotel: meals are served in its conservatory, the Terrace Restaurant.

lake. The 17th-century **Buckinghamshire Arms Hotel** is next door. It has only three double bedrooms, all with four-poster beds. In the restaurant the emphasis is on fresh local produce with good meat and fish, and game when in season. At lunchtime snacks are available in the two bars. The inn has 2 acres of grounds and you can walk in Blickling Hall's gardens all the year; the Hall closes from November to March, inclusive.

- **Maison Talbooth**, Dedham, nr Colchester, Essex (0206 322367). Double room with Continental breakfast from £65, master suite £95; *à la carte* dinner at Le Talbooth about £16 per person.
- **Dedham Vale Hotel**, Dedham, nr Colchester, Essex (0206 322373). Double room with Continental breakfast from £55; *à la carte* dinner about £12 per person.
- **Dedham Hall**, Dedham, nr Colchester, Essex (0206 323027). Half board from £20.50 per person.
- **The Angel Hotel**, Bury St Edmunds, Suffolk (0284 3926). Single room £39, double from £46; Continental breakfast £3, English breakfast £5; *à la carte* meals £10 to £12 per person.
- **The Buckinghamshire Arms Hotel**, Blickling, nr Aylsham, Norfolk (0263 732133). Double room with English breakfast £36; dinner from £11.50 per person.

The above terms include VAT, and service at **Maison Talbooth** and **Dedham Vale**; the others make no service charge.

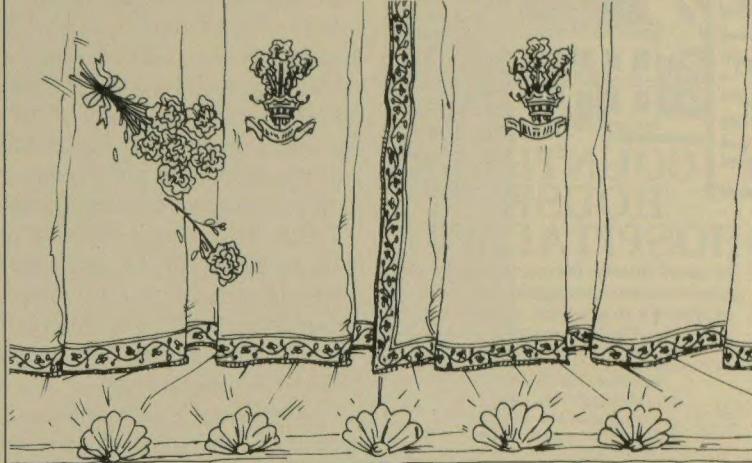
Breakfast blues

Why do hotels that pride themselves on the quality of their board often show so little care about their breakfasts? The chef who has cooked a superb dinner the night before is off duty, and individual packs of butter and jam and UHT milk are the order of the day. Toast is from a poor-quality sliced loaf. Coffee is of the powdered sort or has been kept far too long on its hotplate.

Some people cannot start the day without refuelling on a full cooked breakfast. Others, who never want more than the Continental variety, resent having an elaborate platter of calories automatically included in the price of their rooms; in effect they are having to subsidize those with a more robust morning appetite.

As someone who prefers a Continental breakfast, I have other prejudices, too. I hate tinned or packaged fruit juice, and take umbrage if, as frequently happens, a hotel charges an extra 75p for a glass of fresh orange juice. Hotels that earn my top marks serve freshly-made coffee, home-baked bread or croissants, their own conserves and fresh orange juice. That sort of breakfast doesn't cost much more to provide than the "convenience" kind—but there is a world of difference in the taste.

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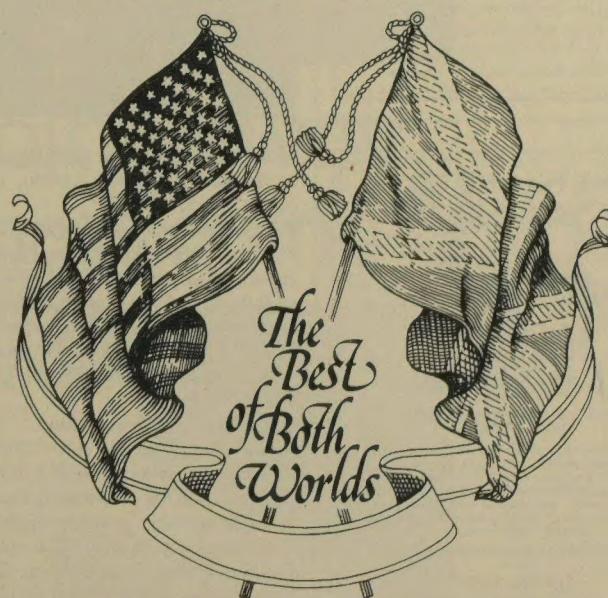
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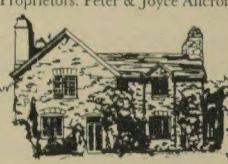
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BRIEFING

OUT OF TOWN

ANGELA BIRD

BRITAIN'S FIRST Festival of Childhood is launched in the Lake District on July 13 with a family concert by the Northern Sinfonia in Kendal, introduced by Richard Baker, and the opening of a week-long exhibition of patchwork, quilting and appliquéd work—The Land of Counterpane—in Ambleside. Though many of the events, like the new children's musical, the Brog Puppets' tour and a teddy bears' picnic, will appeal to children, the organizers have put the emphasis on childhood and its history, and most programmes are more adult-oriented.

Pascal Rogé gives a recital of piano music by Debussy and Schumann in Grizedale on July 17, and is joined by 10-year-old Tom Hewitt in a performance of the Five Easy Pieces which Stravinsky wrote "to be played with a young child". The English Dance Theatre premières a new work by choreographer Robert North, on the theme of childhood, and a new jazz ballet by Kim Branstrup.

The National Youth Children's Music Theatre presents a touring production of *Jack Spratt VC*, a new musical for children which is to visit the Edinburgh Festival next month. The Pocket Theatre company performs *Tell Tales*, a play about Beatrix Potter who lived for 30 years at Hill Top, a small 17th-century house in Near Sawrey, 2 miles from Hawkshead, where she wrote many of the Peter Rabbit books.

The full programme is obtainable from Gregory Doran, Chapelhill, Greysouthen, Cockermouth, Cumbria CA13 0UF (0900 825229).

EVENTS



CAMBRIDGESHIRE

50th Anniversary of the 1935 Royal Review of the RAF, Duxford Airfield, nr Cambridge. July 6, 2.30pm.

The Queen Mother attends this flying event, recalling the 1935 Review, which she attended as Duchess of York. Historic aircraft flying, a display by the Red Arrows & all the museum's usual static exhibits. £2.50, OAPs & children £1.50. Museum open daily 10.30am-5.30pm. £1.50 & 80p.

CHESHIRE

Edwardian Extravaganza, Dunham Massey, nr Altrincham. July 13, 14, 7.30pm. Dress up in Edwardian style & bring a picnic to enjoy in the 18th-century formal park surrounding this country house. Palm Court music, pierrot show & music hall, Boy Scout camp, fortune-telling, dancing & a grand firework display over the lake. Tickets: Sat £4.50, children £2.50; Sun £3.50 & £2.50 from 061-941 1025.

CUMBRIA

Festival of Childhood, various towns. July 13-21. See introduction.

HAMPSHIRE

Winchester Hat Fair, Winchester. July 5, 6, 10am-6pm.

Started 11 years ago, this event is in the medieval tradition of a festival of fools. Buskers, clowns, jugglers, puppeteers, mimes & musicians perform in the crowded, picturesque High Street of this ancient city.

Art in action: children watch an artist at work at Waterperry House, Oxfordshire.

once the capital of England. Spectators are urged to toss money into hats as a token of their enjoyment. Regular guided walks (Mon-Sat 10.30am & 2.30pm, Sun 3pm) start from the tourist office, visiting the town & its celebrated cathedral. 75p.

HERTFORDSHIRE

Shaw's birthday celebrations, Shaw's Corner, Ayot St Lawrence, nr Welwyn. July 20, 21, 6.15pm.

Benny Green gives an account of George Bernard Shaw's battle with the censor, as a prelude to a performance of *The Shewing-up of Blanco Posnet* in the garden of the house Shaw lived in from 1906 until his death in 1950. Tickets £2, OAPs £1.50, children £1 from 0438 820307. The house is open Mon-Thurs 2-6pm & July 21 2.30-5.30pm.

KENT

Cutty Sark Tall Ships' Race Open Days, Chatham Dockyard. July 21-24, 11am-9pm.

The 74 vessels taking part in this year's race—schooners, brigantines, ketches & sloops—lie alongside the quays of No 2 Dock. Visitors can have close-up views and may visit some of the larger ships. July 21, family day with funfair, bands & a regatta, with a free bus service to the nearby Geor-

gian buildings of Chatham Historic Dockyard Trust; July 24, 11.30am, visit by the Duke of Edinburgh; 4-6pm, Parade of Sail as the ships glide down the Medway towards Rochester. The race, over a 210 mile course across the North Sea to Zeebrugge, begins on July 25. Sun £1, OAPs & children 50p, car & all occupants £3; Mon-Wed 50p, 25p & £1.50.

OXFORDSHIRE

Art in Action, Waterperry House, nr Wheatley. July 18-21, 10.30am-5.30pm.

American sculptor Fred Close will carve a walrus from a tree trunk, Devalankunda Vadraj will demonstrate classical Indian sculpture, more than 200 painters, sculptors, potters & other craftspeople will work on their current commissions & discuss their work in & around the elegant Queen Anne house. Practical classes in over a dozen subjects including origami, & an exhibition & concert devoted to work by the young Mozart during the time he spent in England. £3.50, OAPs & students £2.50, children £1.50.

WEST MIDLANDS

The world's largest Mini traffic jam, Coventry. July 14, 2pm.

Owners of Austin & Morris Minis are invited to join in an attempt to enter the *Guinness Book of Records* by filling the City Centre Circuit & its approach roads with thousands of these little cars. Bands & other roadside entertainments should prevent drivers from getting bored.

GARDENS

CORNWALL

Trelissick, Feock, nr Truro. Mon-Sat 11am-6pm, Sun 1-6pm.

Large garden surrounding a Georgian house with views over the Fal estuary & Falmouth harbour, woodland walks beside the river, rare shrubs & plants, aromatic parsley garden. A "tent week" from July 17 to 25 includes garden supper parties (July 19 & 23, 7.30pm) with music, flood-lighting & tours with the head gardener, & a Brass Band Festival on July 21, 2pm & 7pm, when the programme includes Vilem Tausky's Neptune Waltz written to help the National Trust's Enterprise Neptune Appeal. £1.40, admission to special events varies (0872 862090).

HERTFORDSHIRE

Gardens of the Rose, St Albans. Daily 10am-6pm.

The 12 acre display contains 30,000 roses of 1,600 different varieties. £1.20, disabled 60p, children free. July 6, 7, **Rose '85**. Enormous displays of cut roses in the marquee, handicrafts market & trade stands. Sat £2.75, Sun £2.50, children free.

KENT

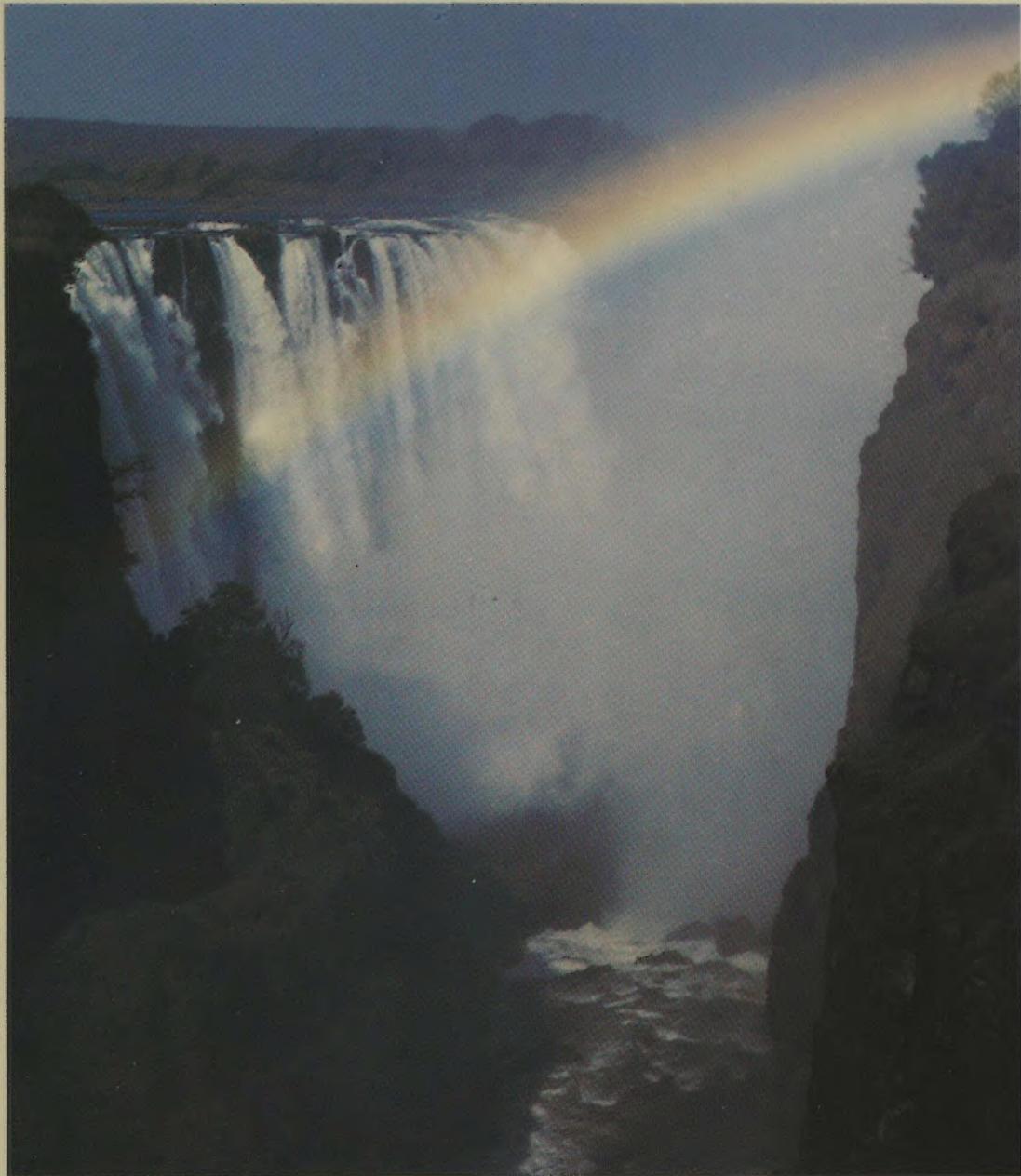
Emmett's Garden, Ide Hill, nr Sevenoaks. Tues-Thurs & Sun 2-6pm.

A 5 acre hillside garden, one of the highest in Kent, with interesting trees & flowering shrubs. 50p, children 35p. **Country Fair** on July 27, 28, 11am-6pm, with demonstrations of archery & rural crafts, a competition to guess the weight of a Wensleydale lamb, some rare breeds of farm animal on display. 90p & 50p.

OXFORDSHIRE

High Wall, Pullens Lane, Headington Hill, Oxford. July 6-29, daily 11am-7pm.

Sir Hugh Casson opens an exhibition of garden sculpture designed for the private owner & connoisseur in this large garden with terraces, lawns, spinneys & a stream, set on the brow of a steep hill overlooking Oxford. £1, OAPs & students 50p.



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